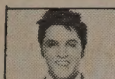


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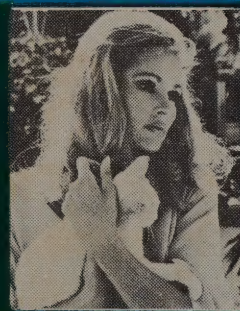
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EXCLUSIVE
PHOTOS



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Sounds Of...
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The Byrds

THE LOVIN' Spoonful

By John Sebastian



Are The
Yardbirds
TOO
FAR
OUT?



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The Four Tops
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MORE, MORE, MORE

TOP TUNES
song lyrics

MY WORLD IS EMPTY
WITHOUT YOU
MY LOVE • CALL ME
EVER SEE A DIVER KISS
HIS WIFE
TELL ME WHY
YOU'RE GONNA HURT
YOURSELF
BROOMSTICK COWBOY
NIGHT TIME
WE KNOW WE'RE IN LOVE
SANDY
CALIFORNIA DREAMIN'
LIKE A BABY

BEATLE HITS
From "RUBBER
SOUL"

MICHELLE • THE WORD
I'VE JUST SEEN A FACE
IN MY LIFE
IT'S ONLY LOVE
GIRL • WAIT
YOU WON'T SEE ME
THINK FOR YOURSELF
NORWEGIAN WOOD
RUN FOR YOUR LIFE
I'M LOOKING THROUGH
YOU

TOP TUNES
song lyrics

BREAKING UP
IS BREAKING
MY HEART
RECOVERY
GOING TO A GO-GO
UPTIGHT
JUST LIKE ME
MICHAEL

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2168. Also: Girl Don't Come, Blowin' in the Wind, etc.



2167. Also: It Ain't Me Babe, Seventh Sea, Satisfaction, etc.



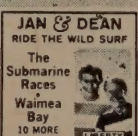
1709. Also: Bits And Pieces, A Hard Day's Night, My Guy, etc.



2009. Also: It Could Find Someone, Bumble Bee, etc.



2075. Try To Remember, Jamaica Farewell, 9 more



1779. Also: Walk on the Wet Side, She's My Summer Girl, etc.



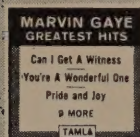
1983. Also: For All We Know, Taking a Chance on Love, etc.



1044. Also: Rinky-Dink, The Stripper, Take Five, etc.



2171. Also: The New Did In School, Ride The Wild Surf, etc.



1788. Also: One of These Days, Taking My Time, etc.



2134. Also: Louis, Louis: Come On Now, I Gotta Move, etc.



2125. Let's Lock The Door, Cara Mia, 10 more big hits



1609. Also: Gotta Right to Cry, It's All Right, etc.



2154. Also: Old Cape Cod, Mam'elle, If You Love Me, etc.



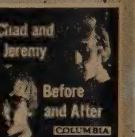
1635. Also: Tell Me Sweet Music, I Ain't Got You, 8 more



1896. Also: Crying, I'm Hurtin', Mamma, Blue Angel, etc.



2163. Also: King of the Hill, What A Night, etc.



2121. Why Should I Care, Tell Me Baby, For Lovin' Me, etc.



1770. Where Did Our Love Go, Walk On By, Funny, 12 in all



1188. Also: I Wanna Be Loved, You Are The Only One, etc.



2105. Also: Where Is Love, Show Girl, Little Angel, etc.



1926. Also: Peppermint Twist - Joey Dee, etc.



1795. Also: Your Old Stand By, You Beat Me to the Punch, etc.



2142. A Certain Girl, Sweet Music, I Ain't Got You, 8 more



1808. Also: Green Onions, Red River Rock, Calcutta, etc.



2077. Also: Willow Weep For Me, Forget It, Try To Remember, etc.



2137. Also: Stagger Lee, Greenback Dollar, Susie Q, etc.



1588. Also: Honky-Tonk, My Own True Love, etc.



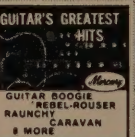
1013. Also: Twelfth of Never, No Me, Come to Me, etc.



1704. Featuring the title song sung by Shirley Bassey



1998. Also: Lonely Street, Smoke Gets in Your Eyes, etc.



1063. Also: Rumble, The 3rd Man Theme, Honky-Tonk, etc.



2162. Also: Engine Number 9, The Good Old Days, etc.



2114. When The Ship Comes In, For Lovin' Me, 10 more



1530. Greater than ever... winner of 6 Academy Awards



1580. Also: Thank You Mama, Thank You Papa, etc.



2127. Also: We'll Sing in the Sunshine, 12 in all



2189. Also: People, A Married Man, Take The Moment, etc.



1765. Also: Talk to Me Baby, Come Blow Your Horn, etc.



2030. Also: Danny Boy, The Wall, Your Wild Colorado, etc.



1023. Also: Love for Sale, Candy Kisses, Merry Young, etc.



2117. Chim Chim Cher-ee, Feed the Birds, Dear Heart, etc.



2141. I'm a Fool to Care, One Has My Name, 10 more



2184. More hilarious reminiscences by this great comedian



1768. Fourteen wonderfully wacky bits of mirth and melody



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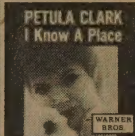
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PETULA CLARK



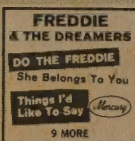
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Things I'd Like To Say 9 MORE
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My Name Is
Barbara
Why Did I Choose You
My Man 10 MORE
BARBARA STREISAND



JOAN BAEZ
Fare Thee Well
All My Trials 11 more
VANGUARD

2113. Also: Where Is The Wonder, I've Got No Strings, etc.

1936. Also: Silver Dagger, Ten Thousand Miles, etc.

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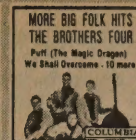
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MY GUY Mary Wells
UNDER THE BOARDWALK The Drifters
MY BOY LULLABY Willie Small
YOU'RE A WONDERFUL ONE Marvin Gaye
Revue 16 MORE



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People
Absent Minded Me
Fine And Dandy
19 MORE
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FRANK SINATRA
COUNT BASIE
AND HIS ORCHESTRA
IT MIGHT AS WELL BE SWING
11 MORE

2145. The whole wonderful score: Out of My Dreams, etc.

2028. Also: I'm Just A Country Boy, Battle of New Orleans, etc.

2159. Also: The Night We Called It A Day, etc.



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plus Catch Us If You Can 10 more
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Elgart au Go Go
LES LARRY ELGART
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2157. Also: On The Move, New Kind Of Love, 12 in all *

2126. King of the Road, Downtown, Meditation, 9 more



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COAST TO COAST
Any Way You Want It
When 9 more



Johnny Rivers
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Mountain of Love
Oh, Pretty Woman
10 other hits
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2144. Also: It's Not True, Crying Over You, 11 in all *

1902. Also: It's All Over Now, Rhythm of The Rain, etc.



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Wives & Lovers 9 MORE
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Lisa Lee
In The Forest 10 more
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1924. Also: You Can Have Him, That's Not The Answer, etc.

1931. Also: I Know Where I'm Goin', A Travelin' Man, etc.

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APRIL 1966

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36/THE CHARLATANS/*The Next Sound You Hear*
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38/MUSIC SPOTLIGHT
40/THE TOYS/*Recording Their Hit Single "Attack"*
42/A HAPPY THING HAPPENED ON OUR WAY TO HULLABALOO
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●JUST LIKE ME

(As recorded by Paul Revere & The Raiders/Columbia)

**R. DEY
R. HART**

It's just like me to say to you
Love me do and I'll be true
And what I'd like you to say
Is you'll come home to me each day
Oh you'll be my girl
That's what I want
Just you sweet baby
Not a thing else.

It's just like me
To feel so good
And fall so much in love with you
It's just like me
It's just like me
I'm a fool
That's all I'll be
But it's just like you to say goodbye
And leave me all alone to cry.

It's just like me to say to you
Love me do and I'll be true
And what I'd like you to say
Is that you'll love me here each day.

It's just like me
It's just like me
I'm still a fool
That's all I'll be
But it's just like you to say goodbye
And leave me all alone to cry
It's just like me
It's just like me.
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●THINK FOR YOURSELF

(As recorded by The Beatles/Capitol)
GEORGE HARRISON

I've got a word or two
To say about the things that you do
You're telling all those lies
About the good things that we can have
if we close our eyes
Do what you want to do
And go where you're going to
Think for yourself
'Cos I won't be there with you
Think for yourself
'Cos I won't be there with you.
I left you far behind
The ruins of the life that you in mind
And though you still can't see
I know you're mind's made up
You're gonna cause more misery
Do what you want to do
And go where you're going to
Think for yourself
'Cos I won't be there with you
Think for yourself
'Cos I won't be there with you.
Although your mind's opaque
Try thinking more
If just for your own sake
The future still looks good
And you've got time to rectify
All the things that you should
Do what you want to do
And go where you're going to
Think for yourself
'Cos I won't be there with you
Think for yourself
'Cos I won't be there with you.

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●GIRL

(As recorded by The Beatles/Capitol)
**JOHN LENNON
PAUL MCCARTNEY**

Is there anybody going to listen to my
story
All about the girl who came to stay
She's the kind of girl you want so much
It makes you sorry
Still you don't regret a single day
Ah girl oothss girl girl.

When I think of all the times I tried so
hard to leave her
She will turn to me and start to cry
And she promises the earth to me and
I believe her
After all this time I don't know why
Ah girl oothss girl girl.

She's the kind of girl who puts you down
When friends are there, you feel a fool
(Tu tu tu tu tu tu tu tu tu tu)
When you say she's looking good
She acts as if it's understood
She's cool ooh ooh ooh girl
Oothss girl girl.

Was she told when she was young that
pain would lead to pleasure
Did she understand it when they said
That man must break his back to earn
his day of leisure
Will she still believe it when he's dead
Ah girl oothss girl girl.
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New York, New York.

●CALL ME

(As recorded by Chris Montez/
A & M)

TONY HATCH
If you're feeling sad and lonely
There's a service I can render
Tell the one who loves you only
I can be so warm and tender
Call me, don't be afraid
You can call me
Maybe it's late, but just call me
Tell me and I'll be around
When it seems your friends desert you
There's somebody thinking of you
I'm the one who'll never hurt you
Maybe that's because I love you
Call me, don't be afraid
You can call me
Maybe it's late, but just call me
Tell me and I'll be around
Now don't forget me
'Cause if you let me
I will always stay by you
You gotta trust me
That's how it must be
There's so much that I can do
If you call, I'll be right with you
You and I should be together
Take this love I long to give
I'll be at your side forever
Call me, don't be afraid
You can call me
Maybe it's late, but just call me
Tell me and I'll be around.

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●MY WORLD IS EMPTY WITHOUT YOU

(As recorded by The Supremes/
Motown)

**EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND**

My world is empty without you, babe
My world is empty without you, babe
And as I go my way alone
I find it hard for me to carry on
I need your strength, your tender touch
I need your tender touch
I need the love my dear
I miss so much
My world is empty without you, babe
My world is empty without you, babe.

From this old world I try to hide my
face
But from this loneliness there's no hiding
place
Inside this cold and empty house I dwell
In darkness with memories I know so
well
I need love now more than before
I can hardly carry on anymore
My world is empty without you, babe
Without you babe, without you, babe.

My mind and soul have felt like this
Since love between us no more exists
And each time that darkness falls
It finds me alone with these four walls
My world is empty without you, babe
Without you babe.

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●WE KNOW WE'RE IN LOVE

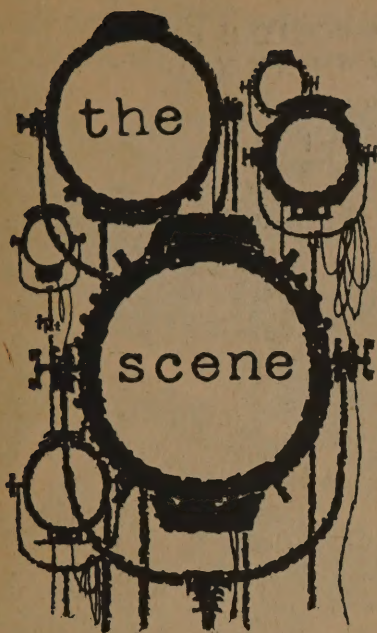
(As recorded by Leslie Gore/
Mercury)

**MICHAEL GORE
LESLIE GORE**

Let's go home and tell my folks
I think they ought to know
Hope they don't start making jokes
My father kids me so
Maybe we should wait awhile
And keep it to ourselves
No that's not I just can't wait
I simply got to tell that we know
we're in love
Oo oo in love, oo oo in love, oo oo
in love.

Friends think that it's just a game
A thing we'll overcome
Don't you think we'll play for kicks
'Cause we're not out for fun
'Cause we know we're in love
Oo oo in love, oo oo in love, oo oo
in love.

Prove you'll treat me tenderly
I'll love you till the day I die
Prove that you'll be good to me
Now that you're my guy
I never felt like this before
That's how I know it's true
Well, you're the boy that I adore
Tell me how do you feel
We know what is right for us
We'll never have to feel
I've got you and you've got me
That's all that matters
Just cause we know we're in love,
Oo oo in love, oo oo in love.
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Inc.



The most original, beautiful and artfully produced pop ballad to come along in years is "Yesterday" written by Lennon and McCartney, sung by McCartney, and produced by George Martin. We haven't been so moved by the sheer beauty and simplicity of a ballad since the golden years of Billie Holiday.

Actually, Paul wrote most of "Yesterday" and it came out of a group of sessions that produced the "Help" movie songs. Paul did it while the other Beatles were out on a break. It was never planned as a solo recording. Paul just started to play his guitar and sing over it and ever-alert George Martin captured it on tape.

John and Paul have written several songs that sound great when just voices and one guitar are used and according to Paul "get crummier and crummier as we add the rest of our sounds to them."

As they listened to the playback of "Yesterday," Martin suggested over-dubbing an orchestra and Paul agreed if it was a small one. It finally turned out to be the string quartet.

If you recall, when Paul did the song live on the Ed Sullivan show, it sounded terrible backed by the larger house orchestra. The choice of a quartet for a record was in excellent taste. (Interesting side light - In this vein, trumpeter Chet Baker recorded a lovely dark, moody thing called "Grey December" in the early 50's. He sings in his natural voice over cellos. More recently we attended a recording session by Tim Hardin. He plays piano and sings somewhat like Baker. They were talking about using a string quartet over the tunes. Definite hit material.)

Paul said they have another song similar to "Yesterday" but they wouldn't record it the same way because they don't want to repeat themselves. That's part of the Beatle success. Everything they do is top secret until time for public release, and each surprise tops the last one.

Now that Paul and Ringo have gone solo, they're seriously considering releasing a single by George who is great in the ballad vein.

What can we expect from the Beatles next? Paul said they hate protest songs because they're not the type to go about preaching.



"Hey you protesters, get off of our lawn!"

They've written a batch of comedy songs as they think this is the only way to even things off with the protesters. Paul feels it will be the next fad, "We have songs with jokes in them."



"RUBBER SOUL" is their best album yet.

It's nice to know the Beatles aren't tagging along with the protest-for-fun-and-profit set, even though their looks and manner indirectly paved the way for protesters. We get a kick out of some of those creepy characters. They write anti-war songs and wear G.I. hand-me-downs bought at the local army navy store.

Anyway, "Yesterday" by the Beatles is destined to become a standard and, along with "You've Got To Hide Your Love Away," is truly the first original Beatle song. Songs like these can only make the Beatles last forever and that can't be bad.

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OR HOW I LEARNED TO STOP WORRYING and LOVE THE STONES

October 14, 1965

In preparation for the arrival of The Rolling Stones for their fourth American tour, business manager Allen Klein released the following: "Over a period of 38 days (Oct. 29th through Dec. 5th), The Rolling Stones will gross \$1,500,000."

"All concert contracts for this tour contain a no-racial-discrimination clause. If there is any evidence of discrimination, they have the right to refuse to perform."

October 15, 1965

Twelve days before the arrival of the group, The Warwick Hotel cancelled room accommodations.

October 18, 1965

The publicity office of the hot British combo officially denied the following rumors:

1. That Mick Jagger is secretly married to Chrissie Shrimpton.
2. That Mick Jagger is leaving The Rolling Stones.
3. That The Rolling Stones are moving to New York.

October 21, 1965

A Los Angeles radio station called the New York offices of The Rolling Stones to verify a rumor that one of the group had been killed in an automobile accident. (If the rumor mongers can't secretly marry Mick Jagger to Chrissie Shrimpton, or break up the group, then, by gosh, they'll kill them off).

October 23, 1965


Andrew Loog Oldham arrived in New York City. (For the next five days fans swarmed about his hotel hoping for a glimpse of his 'famous five!')

October 25, 1965

Two days before their arrival, a New York hotel finally accepted The Rolling Stones, providing, however, their agents would supply twenty-four hour security staff. Their fans, with intelligence communications rivaling those of UNCLE's immediately discovered the hideaway and snatched up rooms in the midtown hostelry.

October 27, 1965

Nervous (and over-efficient) Port Authority officials succeeded in smuggling the travel-weary idols past thousands of wait-wearied fans. They also managed to elude the un-elude-able members of the hard working press.



October 28, 1965
THE ROLLING STONES PRESS CONFERENCE SCHEDULED FOR 12:00 NOON

11:30 a.m.: Official convoy arrived at the hotel to escort the group and entourage to the plush two-story East Penthouse of the Hilton Hotel where television cameras, reporters and photographers anxiously adjusted lights and sharpened pencils.

11:35 a.m.: Road manager announced that Charlie Watts and Bill Wyman could not be dragged out of bed, Brian Jones was on the telephone screaming at room service for his breakfast and Keith Richard was locked in his suite polishing and restringing six guitars. When asked, "But where did Mick go?" he tearfully blurted "He didn't go anywhere.....he hasn't come back yet." Transquilizers were dispensed, search parties were formed, resignations turned in, when..

11:50 a.m.: **CASE CLOSED**.....Missing person, returning from his night -- all night (and morning) -- on the town, poked his head in the door and reminded everybody that it was time to go to the press conference.

2:00 p.m.: **MEETING ADJOURNED:** The Rolling Stones created headline material by cooperating with the press.

3:00 p.m.: An exclusive New York tailor closed his doors to the public to enable five young English men to go berserk among the tape measures and bolts of expensive fabric. Total tab: \$7,000.

11:00 p.m.: Reassembled in the posh penthouse, overlooking all of Manhattan, The Stones feasted on sirloin steak, fresh strawberries and Coca-Cola while they viewed a special screening of "The Wild One," the early Marlon Brando flick which is banned in England.

October 29, 1965
3:00 p.m. Rolling Stones, every single one, actually boarded their private plane and embarked on their cross-country tour, leaving behind a Girl Friday with hardly enough energy to make this final entry.

"it's your party..."

Have you considered carefully what fame is really like?
Do you ever dream of stardom, fame and glory?

Have you ever felt the impulse to stand before a mike...
To tell the world, in song, your inner story?

Can you possibly imagine what awaits those chosen few
who dip into that honeycomb of joy?

That swinging way of living and the madcap things they do;
the world their special, shiny, private toy.

Is it worth such desperate effort to attain those lofty heights?
Is it worth each anguished sigh, each tired groan?

Does fame justify the intrigues, compensate the sleepless nights,
Is it worth it? Ha...just ask the Rolling Stones.



The Scene.
Rolling Stones Party

by Paulsen

...have fun"...ha ha

The place is full of noise and heavy cigarette smoke. Dozens of wildly-writhing bodies jam the tiny dance floor. Everyone is waiting to see the Rolling Stones who haven't made their entrance yet.

So people keep dancing, drinking and smoking. Little lights in the paintings flash on and off.

All over the walls are gigantic examples of pop (for want of a better term) art. There's a blown-up three-times-larger-than-life open-mouthed photographic portrait of Cassius Clay surrounded by blinking red and blue lights with a concealed tape recorder repeating his voice, "I am the greatest!" followed by cheers "YEAAA! HUZZAH!" "I am the greatest!" "YEAAA! HUZZAH!" ad infinitum.

Facing the dance floor is a life-sized head-on picture of a motorcycle and rider with a built-in actual motorcycle headlight that flashes on occasionally. Also displayed are large painted-on-plastic portraits of Barbra Streisand and Marlon Brando with eyes that light up, an American flag made of red, white & blue paper roses, a three-foot-tall Bamboo cigarette paper label, a mirror, comb and brush set, a little red wagon and various other meditations on everyday objects.

Joey Heatherton and Clay Cole arrive. Strawhatted Murray the K and his bouffant wigged wife, both furiously chewing gum, follow. Hullabaloo producer Gary Smith is here. Still no Stones.

The girls are very pretty. Even the homely ones. Dresses end three inches above the knees-or reach the floor. Bellbottomed slacks, pierced ears and furry coats are popular. Hairdos are boy-short or long straight.

All this is happening at The Scene-New York's currently "fashionable" dis-



cotheque. It's a private party. By invitation only. "I had to turn away people willing to pay \$500 to get in," says proprietor Steve Paul.

The dance floor overflows. Hair and boots in blurred motion. The Executives-14-year-olds wearing suits, vests, Derby hats-imitate all the hits. The lead singer wears braces on his teeth. The music gets louder!!

Still more guests arrive...Oleg Cassini, Tom Flanders, Mikki, Lorey, Enid, Howie's younger brother, Monti Rock III clad all in white with a gold cross around his neck. Click click click go the camera lenses like blinking owl's eyes in the darkness.

"The Stones are here!"

"Where? Where?"

At the far corner of the club, under an ornate Tiffany lampshade, sit the Rolling Stones. They're not smiling. They look exhausted. Guards surround them. No one is allowed too close. Not too many people try to get close. The guests, anxious before the Stones arrived, now play it cool.

Mick Jagger gets up, walks around. He wears a pained "what-am-I-doing-here?" expression. People stare at him. He returns to the table.

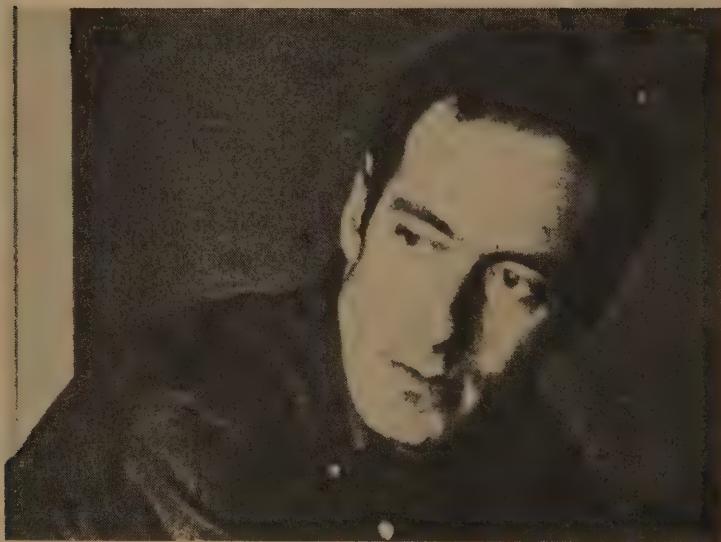
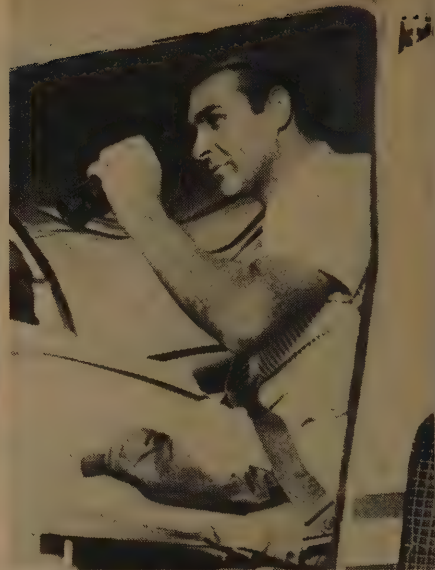
"I just talked to Keith," says a girl who made it past the guards. "He says they got him out of bed for this party."

The noise, dancing, drinking, smoking, music, blinking lights and all continue. The Stones sit at their safely secluded table in the corner. After a decent interval, they leave and go outside, breathe some fresh air and rush back to their hotel.

Isn't it wonderful to be a celebrity? Isn't it wonderful to be in demand at wild exciting parties every night? Isn't it wonderful that you have no privacy, no sleep, no life of your own while you're on tour?

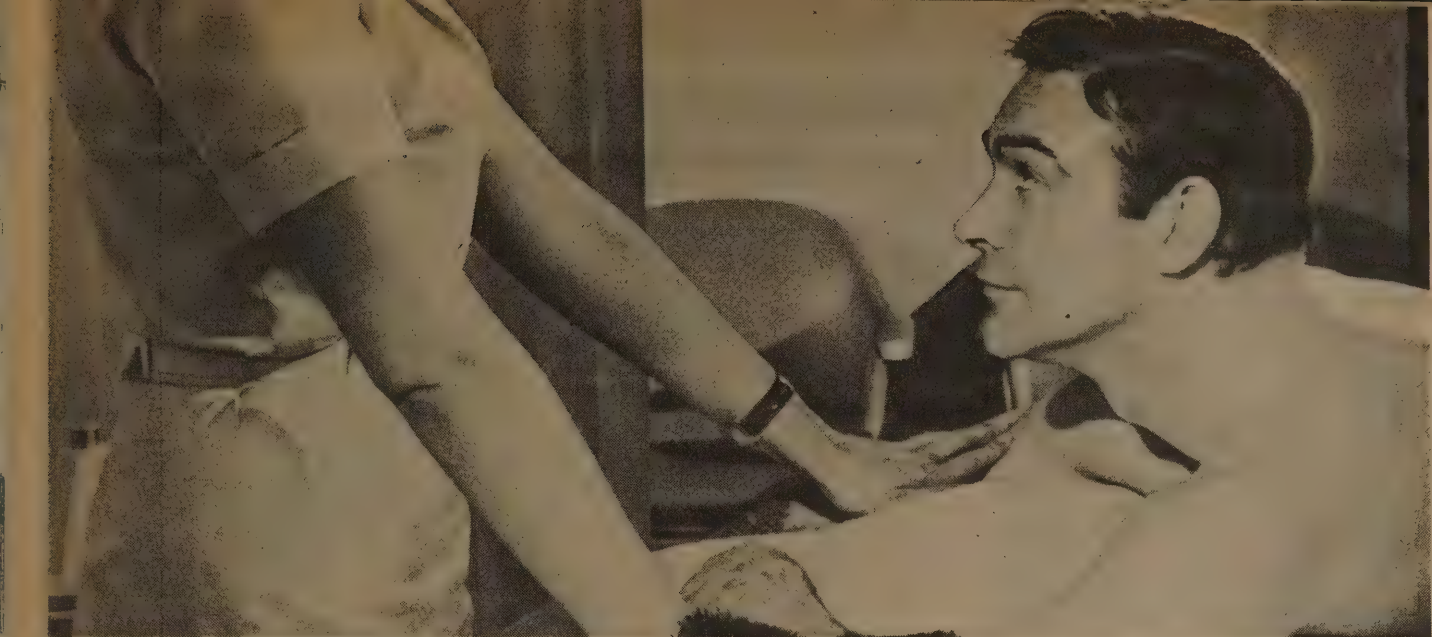
Just ask the Rolling Stones.

BOND

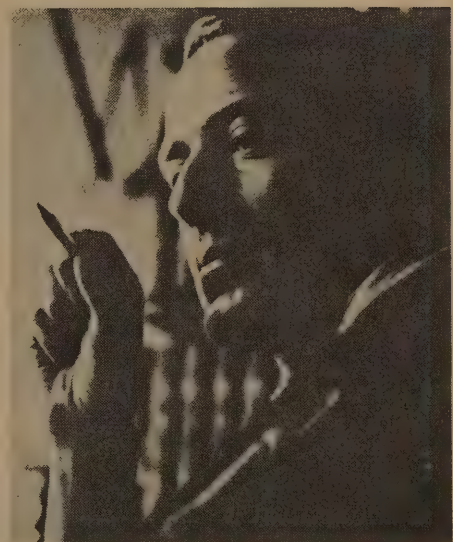


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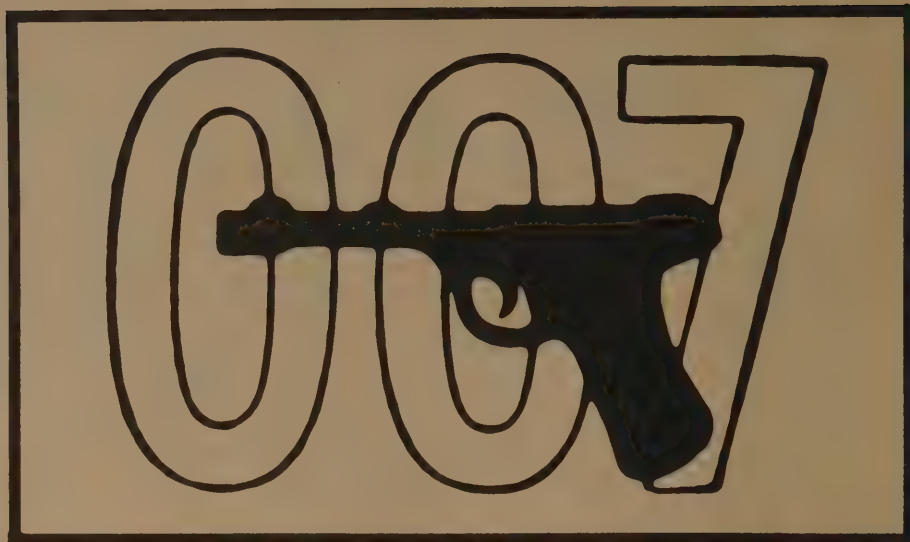


RRRY



**AND
BABES**

BOND BARRY BABES



Once again starring handsome Scottish actor Sean Connery, "Thunderball" presents the indestructible Secret Service agent with his most engaging bevy of feminine companions.

Top of the flock is curvaceous CLAUDINE AUGER, a 23-year-old former Miss France who provides Agent 007 with many moments of pleasure, both above and below the surface of the sea. The mistress of Spectre chieftain, Emilio Largo, Miss Auger is attracted to the Bond brand of charm and aids him in recovering two atomic bombs stolen by Largo's men.



Glamor girl of the opposition is shapely LUCIANA PALUZZI, who portrays Fiona Kelly, the deadly "kiss-and-kill" girl of the Spectre mob. She uses her considerable sex appeal to lure Bond to a sudden death, reversing Bond's habit of turning bad girls over to the cops after he has enjoyed their company.



Agent 007 -- licensed to kill -- is at his best in the art of lady-killing, a somewhat more pleasurable facet of his career than his dealings with the agents of Spectre, the international crime syndicate which attempts a \$300,000,000 ransom plot against the Western Powers in "Thunderball," the fourth Ian Fleming thriller, a United Artists release in Panavision and Technicolor.

the BOND BAG



Fifth, and still unsuccessful in establishing a personal relationship with Bond, is the faithful Miss Money Penny, portrayed for the fourth time by LOIS MAXWELL. As always, she is able only to exchange a few words of provocative banter with Bond between assignments.

A surprise offering for his off-duty hours is provided by British newcomer MOLLY PETERS, who plays the gifted girl therapist, Patricia Fearing, in the new Bond thriller. She uses a mink glove to sooth 007's aches and pains.

MARTINE BESWICK, who, earlier played one of the gypsy girls in "From Russia With Love," is given her second exposure to the handsome agent in the new Bond film. She plays Paula, the local Bahamian agent for the British Secret Service. She meets an unfortunate end before she can get to know Bond as a friend.



BOND BARRY BABES

THE PLOT TO FIND JOHN BARRY

The bi-products which lie in the bulldozed path of the James Bond mystique are making so much money that we doubt a tally could ever be made. Ian Fleming, the writer-creator of James Bond, who died last year, never realized the full worth of his character, as the Fleming estate is undergoing a chain-reaction comparable to nuclear fission.

Everything from perfume to tee shirts is getting the 007 stamp of approval, but one of the biggest royalty makers not too many people know about, is the music James Bond lives, loves, and kills by. The character of James Bond brings to mind our own Peter Gunn and the Bond music is also reminiscent of Henry Mancinis' Peter Gunn Theme.

Curiously enough, the man responsible for the bulk of Bond Movie music did not write "The James Bond Theme." The fellow who wrote that and the rest of the music for the first Bond epoch, "Dr. No," is Monty Norman. We can find even less about him than John Barry, the chap who scored the next three movies.

Finding material on Barry was like getting involved in one of Bond's mysterious international plots. We couldn't understand why there wasn't any information available on the man who has so much to do with the James Bond movies. At first we suspected that his record company and his manager didn't want to cooperate. Then we were convinced of it. Was Barry being held for ransom by one of the creepy guys he has written a song about?

We wrote to his office in London with no reply, we called his office in New York; and his manager, at a loss for words, let loose with a ghastly laugh at the mention of Barry's name. Finally we disguised our New York correspondent as a mild, unassuming garbageman and with a photostat machine hidden on his person, he snuck into the vaults of Barry's



record company in the dead of night. While he photostated album covers and liner notes in a hectic search for information on Barry, trumpeting horns and a full string orchestra built to fever pitch.

If nothing else, we found out that John Barry is an Englishman in his early thirties. He always loved movies and went to see them all the time as a little boy. He could get into the theatres free because his family operated movie houses in London.

Before he started writing movie music, he was a jazz musician. One of his first sound tracks was "Mr. Moses" which starred Robert Mitchum and Carol Baker and

besides the Bond Movies, he also scored the music for "The Knack," "King Rat," "Seance on a Wet Afternoon" and "Zulu." He is presently at work on a Broadway musical since collaborating with well-known lyric writers, Lionel Bart and Anthony Newley. His latest movie score is, of course, "Thunderball."

The Bond movie scores have brought world fame to the name John Barry, but only the name. Barry, the person, is still shrouded in mystery. Perhaps he is a figment of the man who invents all the Bond paraphernalia. But, wait a minute. Nobody knows anything about him either. Let's pretend this whole thing never happened.



It took the 4 Tops eleven years to get a hit record. "Baby I Need Your Lovin'" brought them into the national spotlight where they belong. For two years they toured with Billy Eckstine, backing him in classy night spots all over the country. In these photos, the Tops practice at the Apollo in New York. Below, L. to R, Levi, Renaldo, Larry, and Abdul.

THE FOUR TOPS

talk about their hard times

We've been together about 12 years and sure could tell you about some hard times.

The first job we did was in Cleveland. We weren't aware that you were able to draw money in advance on your job. The hotel we were staying in was about a mile from the gig (which seemed like 5) and when we got to Cleveland, we had about eight dollars between us.

We walked to work every evening and back. Every week we'd buy some clothes and when the gig ended we had about twenty dollars between us.

On tour in Pennsylvania, while headed for a gig our bus broke down. We had to push the bus to a garage with about thirty people in it. Upon arriving at the garage, we took the seats out of the bus and slept on the garage floor while awaiting repairs.

You have to love it man, to take that kind of punishment. And anyone who thinks it's a picnic...try it. But it makes you appreciate it all now. If we hadn't suffered, we wouldn't appreciate it half as much now. And that's why we work so hard.

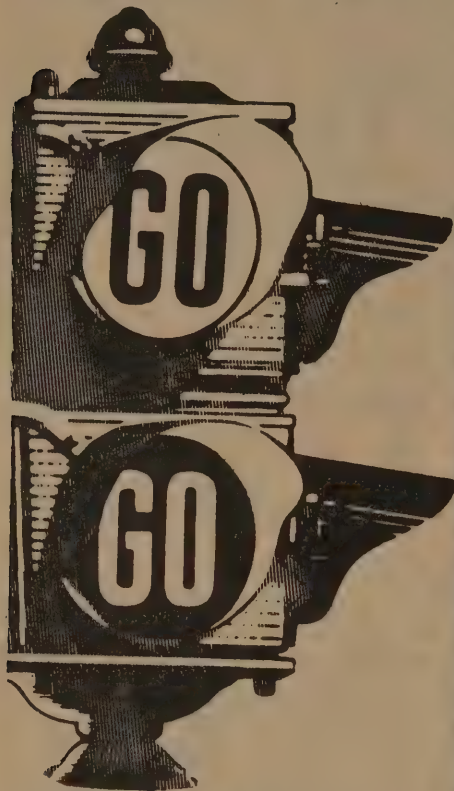
We are constantly working now. We don't seem to have a day off where we can take time and do things for ourselves.

Before the #1 record happend, we were doing a lot of nite-club work. Our hours were much different then, working 10 to 3 in the morning, whereas now the day begins at 12 noon and doesn't end till 1 or 2 in the morning. There's always interviews, recording sessions, gigs, etc.

Sometimes we'd come to work mentally and physically tired, but the enthusiasm of the people in the audience is like giving us a new life. It's a feeling you can't express, like wanting something all your life and finally getting it. It's beautiful, man.



Cafe AU



We hope that you enjoyed the first of our reports of night life in that fabulous New York playground, Greenwich Village, in our last issue of HIT PARADER. For the benefit of any of you who may have missed the March issue we covered the NIGHT OWL. In this, the second of four reports, we try to capture a bit of the frenzy to be found any night in the AU-GO-GO. Our May issue, which will be on sale March 3, will take you to another star-showcase, the stepping stone of fame for great talent such as Peter, Paul and Mary...be sure to join us when we visit the BITTER END.



the Village Club Scene

Will the real Cafe Au Go Go please stand up?

The stage of the huge brick-walled cellar club may be occupied by Greenwich Village folk singers this week, but in a few days you're apt to find a half dozen French singers in the spotlight. It's not primarily a jazz club, but top jazzmen have played and recorded at the Au Go Go. Although it isn't a theatre, plays have been presented there. The Au Go Go really can't be type-cast.

"Tasteful, high quality entertainment," is owner Howard Solomon's foremost criteria. He wants to maintain a concert atmosphere at prices everyone can afford. The club is also a "discovery room" where unknown but deserving talent can get exposure.

Everyone from Stan Getz and Astrud Gilberto to Muddy Waters to Vaughn Meader to an entire Parisian cabaret revue have been at the Go Go. The principal formats seem to be folk music, rockfolk, Bossa Nova, jazz, comedy and theatrical events...but we wouldn't be surprised to find a dancing bear onstage-- if he was a real good dancer.

The Au Go Go is one of the best places to see and hear the newest evolution of folk music and the blues. All last summer the dynamic Paul Butterfield Blues Band, with guitarist Mike Bloomfield, kept the room packed. Lately, the Blues Project, featuring vocalist Tom Flanders, Danny Kahl on guitar and Al Keeper on electric piano have been generating their own brand of dynamic Rolling Stones-ish blues.

Buzz Linhart, a name not unfamiliar to regular Hit Parader readers, debuted a new group, the Seventh Sons, at the Au Go Go. Buzz sings, plays guitar and vibes, is backed by drummer Serge Katzen, bassist Steve DeNaut and guitarist Max Ochs, they do Dylan and Tim Hardin tunes, some groovy originals and the closing number every set is a wild mind-blower based on an Indian raga. We'll be featuring the Seventh Sons in a future issue.

Other blues and folk artists to appear at the Go Go include Fred Neil, John Hammond, Eric Anderson, Cowboy Jack Elliott, the Chambers Brothers, Jimmy Witherspoon, John Lee Hooker, Bob Gibson, John Sebastian and dozens more. During Thanksgiving week the club hosted a 4-day Blues Bag featuring many top artists. Verve-Folkways Records recorded the sessions and we'll have the complete story for you next month.

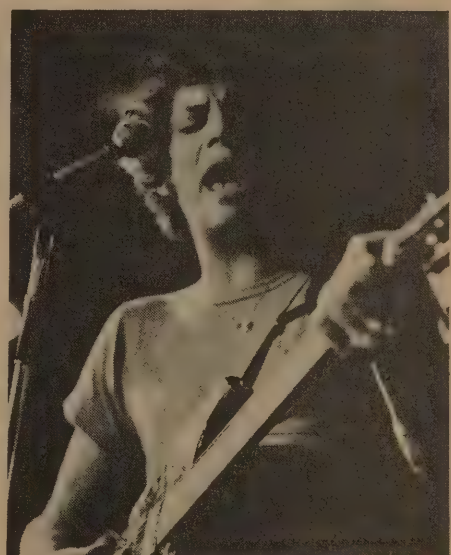


One of the jazz highlights was a tribute to Charlie Parker, based on the Robert Reisner book, in which several jazzmen made their debut as actors. Max Roach successfully repeated it at Town Hall with a 16-piece chorus. Stan Getz recorded his *Getz Au Go Go* album at the club.

Whenever you're around 152 Bleecker Street drop into the Cafe Au Go Go. You're sure to dig the show....whatever it may be.



Above, crowd watches Stan Getz record. Left, the Chambers Bros., top folk-r&b act. Below left, Vanguard Records' blues singer John Hammond Jr. Below, John plays harmonica backed by Mike Bloomfield. Right, Buzz Linhart of the Seventh Sons.



The NEW THING and the BLUE THING

an interview with

KEITH RICHARDS and JOHN SEBASTIAN



by Jim Delehant

By now, everyone must be aware that records just don't sound like they did 10 years ago - 3 years ago in fact.

In this article and others which will follow in future issues, we call upon prominent singers, sidemen and technicians to describe the sounds they make. If it wasn't for electricity, they wouldn't be anywhere. Some groups travel with so much electrical equipment that theatres and clubs put a clause in their contracts demanding they pay the electric bill.

Judging by the sudden rise in intelligent mail we receive here daily we figured there must be readers interested in somewhat technical articles. If we seem to be getting too technical please let us know and don't be afraid to ask questions. We'll answer all interesting ones in the letter column.

In case you didn't know, John Sebastian is the leader of the Lovin' Spoonful and his big dream is to study music in Italy and just write music, from rock to folk to classical. Keith Richards is the lead guitarist for the Rolling Stones and wants to keep playing and writing.

KEITH RICHARDS

How long have you been playing guitar the way you do?

About 4 years.

Where would you say you got your style from?

Mainly from people like Chuck Berry and the Chicago blues people like Muddy Waters. I heard them when I just started to play. I heard them by listening to American records.

Do you think that Chuck Berry had a lot to do with the sound of your group?

Yeah, he had a lot to do with all the groups from England. Everybody does about 10 Chuck

Berry numbers. There was a big thing about Chuck a couple of years ago.

Why did Chuck Berry have such a mass appeal to British kids?

He came along at the right time. It was a combination of things really because most of the kids looked like us anyway but most of the record stars all looked like they were 10 years out of date. So when people came out looking like the Beatles they clicked just like that. They were listening to people that didn't belong to them.

Do you think Muddy Water's records could ever be as big as yours?

No, unfortunately I don't think so. It's too



pure. It's too Negro for us white people to get hold of.

How do you make blues a commercial sound?

Because it goes to a greater amount of people. We really can't play too Negro. The fact that we are white is one of the really important points. We just don't know how to play real colored because it's not in us.

Do you consider yourself an R&B group?

Not completely! It's very hard to define all these pigeon holes in music. I suppose a lot of our influence comes from there. We use a lot from stuff we picked up when we were kids listening to records.

How did you and Mick write "Satisfaction?"

Really it was just another song to us. We were writing a bunch of songs for a new album about seven months ago. We did that one from seeing a bunch of things on TV ads, and different things we saw last time we came to America. One of my favorite pastimes when I'm in America is staying up late to watch the late movies. It's just different things that happened to us when we were here.

Do you think Bob Dylan will have a lasting influence on pop music?

Yeah, I think so. How big, I don't know. At the moment he's very big. He's got something that's the answer to our time.

Are the British groups getting onto Dylan?

A lot of groups are doing that sort of thing now. The same as in the states really. Protest for its own sake, I guess.

How big is folk music in England?

It's about the same as in the States. There's a lot of really staunch folk fans. This new thing has come up within the last 6 months. I'm sure it's the same as in the States.

Do you think "I'm A Man" by the Yardbirds is good blues?

We did the number ourselves about 4 years ago. It's a blues number but I don't think they do it right. They commercialized it, it's a hit and all that, but I don't like it. I don't really think it's got much blues in it.

Do you and Brian play counterpoint?

Not very often. We don't work things out like that we just sit down and play something that sounds good together. It's a very sort of casual thing.

You are the take off man and Brian plays rhythm, but when I saw you in New York, you both seemed to be playing the same rhythm.

The thing is up till recently the rhythm guitar has always been very quiet and the other guitar has been very loud. Now we play at the same level of volume so that the two things come out together. I think it's an important thing nowadays.

Do you ever play a 12-string?

Yeah. I used a 12-string on "Not Fade Away."

Would you like to use it more often?

It can be a bit of a drag to keep on using it. It depends on the song usually. There's one on "Get Off Of My Cloud" too. It's a difficult instrument to play on recordings. It's limited.

Do you use it as a rhythm instrument or can you play melody on it?

Oh yes I play melody. It's great for melody, It's fantastic sounding. Especially if it's a good one, a really big one.

Do you use it electrified?

Yeah, I've got an electric one and I've got an acoustic one as well. I prefer the acoustic. It really sounds great.

Is the 12-string sound big in England, like the Byrds sound?

Yeah, it's very big here. There's a lot of people here use it. The Beatles use it, the Searchers, and a lot of smaller groups. The Hollies use it.

Do you think the time is right for a blues renaissance?

No. There are lots of fans in England. There might be something there, but I don't think so. It's getting to be more accepted. You can do more bluesy type things and people will like it, but I don't think there's going to be a big revival of pure blues.

Are the Rolling Stones responsible for helping to make it acceptable?

I think in a way we've helped. Everybody really.

The Beatles use a lot of their colored influence and we do, the Animals, Manfred Mann - we all use a lot more colored influence than has been in pop music for a long time.

Exactly what part does Andrew Oldham play in the way you sound?

Well, he's our producer. He has no more to say than we do. He tells the engineer what he wants and we all listen to it and discuss it. If we don't like it we tell him what we don't like about it and after we're through arguing we decide who's right.

Does Brian play lead too?

Oh yeah. He plays harmonica on a lot of the tracks and he's played lead guitar on quite a few of the album cuts.

Once Mick told me he'd be reluctant to play at the Apollo because the audience is so critical. Does he speak for you too?

Yeah. I'd be scared. We really don't think we're good enough to play the Apollo.

Has Chuck Berry or any of the other R&B singers told you they liked your music?

Oh yeah. He likes it, which is good. It's a heartening think you know. Otis Redding cut "Satisfaction" and we've got the Vibrations and Patty La Belle and the Blue Bells on our

show. I guess that's sort of a compliment.

Did you choose to record "Play With Fire" because you were aware of the interest in folk music?

Well, Mick and I wrote it, which is one of the reasons. We just thought it would be a change from what we usually do. We liked it. We decided it would be the B side after we cut "The Last Time" about 6:00 in the morning. We dug it up and everybody liked it so we made it the B side of "Last Time."

How does Bo Diddley feel about your music?

Oh he's great. He likes it.

Eric Burdon cut a thing called "The Story Of Bo Diddley" and Bo is listening to them play in a club. Bo seemed to feel there wasn't much happening with the Animals.

Well, he likes us. We were on tour with him for 5 weeks in England.

Have you heard the Paul Butterfield album yet?

Yeah it's great. They really sound good.

Do you think they could be commerical?

I think so, yeah. I think they could be. It's a continuation of the same thing we do.

But he's much more basic wouldn't you say?

Yeah, he is. He sounds like we used to sound about 4 years ago when we used to play clubs in London. We used to do all the same songs. We used to play much more blues.

Did you use harmonica more too?

Yeah. We used piano a lot as well. We had a piano player then.

Who are some of your favorite guitar players?

Well, Chuck Berry, Butterfield's guitarist, Mike Bloomfield, and Jimmy Burdon, he used to be with Ricky Nelson. He's a fantastic guitar player. And there's a guy in Chicago - Jimmy Rodgers, he's a ridiculous player.

Do you think the Rolling Stones will be around for a while?

As long as we keep making good records.

When did you realize you were getting real big?

It really took off after we had a number one record in England. It took about a year.

Describe the sound of the Stones?

It's just us now. We have our own sound now. Two years ago it was a mixture of Chuck Berry and Muddy Waters.

{Continued on next page}

Do you think you'll stay in the same bag now, because "Get Off Of My Cloud" was awfully similar to "Satisfaction?"

Yeah, it was a good thing at the time. We don't want to churn out records with the same flavor now, it was just a follow-up. I know the next one will not be the same as the others.



JOHN SEBASTIAN

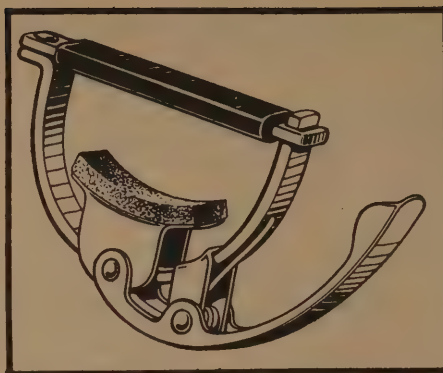
The guitar sound today seems to be the most predominant thing on recordings. Is this true?

It's the whole string sound in general. For example, the Byrds have that tremendous 12-string sound. They compare their sound to a jet engine and it really does sound like that. Sometimes they have two 12-strings at a time playing counterpoint.

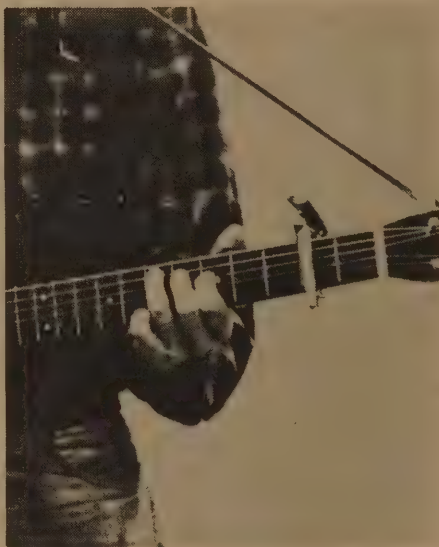
Sonny Bono uses about 4 or 5 guitars at the same time on a session as well as harp-sichord, piano and organ, but it's primarily the plucked or struck string on his recording sessions. Of course, he uses an oboe too and anything he thinks will fit in.

Does the use of a Capo and open strings have much to do with the sound?

The use of a Capo for open tuning is something the Everly Brothers did a long time ago. On almost every recording, one guy would play an open tuned guitar. Now I don't know if players today learned that from the Everlys' or not, but they should.



The Capo {above} clamps on the neck of a guitar to stop all strings at the same fret {below}. Changes in keys are made by moving the Capo up or down the neck thus changing the pitch of each string in correct relationship to that of all other strings.



You played the 12-string unamplified on "Day Blues." Do the Byrds do the same thing?

I don't know how many unamplified instruments they use. On their first album, to my ear, there seems to be very little use of acoustic guitars. But on "Magic" and just about half the tunes on our album, I would over dub. I had a wonderful J-45 Gibson, a great big guitar which I rebuilt. I shaved the insides down and made it a very, very resonant, thin topped guitar. It really had a big booming, cracking sound. We used that for the rhythm guitar on a lot of the tunes. Even though we used an electric guitar we pulled that back

over the track in preference to the electric. It's exciting being able to hear the string noise and all the big ACOUSTIC sounds.

What does acoustic mean?

It means not electric. An ordinary guitar like Bob Dylan used to play.

What's the future of folk music the way it's being played now? Or maybe you disagree that folk and rock and roll have merged.

The future of folk music is limitless, because rock and roll is folk music, folk music is rock and roll. Everything is everthing.

As the various categories of popular American music break down and mulch there are what the clerical onlooker calls "new sounds." They are more accurately old new sounds, new old sounds, new sounds and old sounds.

Dylan ranks as the top modern poet and songwriter and he began to find his Roy Smeck Gibson insufficient for some of the sounds he wants to make. He has come to a gospel-piano-Motown Floyd Cramer-country type of sound in most of his singles as well as a wild, blood-bucket, Chuck Berry phrased form in some of his "Bob Dylan's 8,485th dream" type of stuff. A revival of the talking blues form with Nashville sounding tracks.

The Byrds are one of the few really original, new sounding groups. What Jim McGuinn describes as a "jet-plane" sound has sent many west coast groups to the nearest Rickenbacher 12-string distributor to try to imitate this unique organ-roaring-model harmony - hysterical - shattering glass and choir boys sound which characterize their chart tunes.

Sonny Bono's tracks feature many McGuinn influenced guitar lines, but Sonny uses the fuller, chamber music sized ensemble, again guitars (4 or 5) harp-sichords, pianos, the struck or plucked string forming a body with reeds, chimes, and organs for lead lines. Big band folk rock with a touch of the Spector sound from distance-miked percussion.

Two fantastic Long Island rock and roll - twist musicians and two folkies make "The Lovin' Spoonful's conglomeration sound. Jug band music, hard rock, blues, autoharp and the use of thumb-picks are all a part of The Lovin' Spoonful as well as miscellaneous "What was that?" sounds from Zal Yanovsky, lead guitarist and aficionado of the music of tug-boats, falling pianos, Floyd Cramer, caliope, steam-whistles, banshees, and anything loud.

Next IN HIT PARADER



? WHO IS THE MAN BEHIND THE ?
R & R CONCERTS
 Impresario of the Beatles
 and Rolling Stones



MAY ISSUE ON SALE MARCH TENTH

THE MAGICIANS

we came up with

OUR OWN THING

The Magicians, latest of the rock-folk practitioners, John Townsley, Jake Jacobs, Gary Barten, and Alan Gordon. The boys have been together for a little over four months and were taken out of various groups to form the Magicians. Recently, they were contracted by Columbia records.

{Continued on next page}



The Magicians are currently wailing at The Night Owl in Greenwich Village, "Angel On The Corner" & "I'd Like to Know" are their latest records, and they starred in a CBS-TV documentary.





John Townsley was a single act, singing country and blues and playing in the Village area for the past three years. Gary Barten hails from the Bronx, where he sang with different rock 'n' roll groups before joining with the Magicians. Jake Jacobs, for the past few months, did back-up work for various rock artists. Alan Gordon played drums for several rock 'n' roll groups before teaming up with John, Gary and Jake.

They have a foggy concept of their music. "Any song we did," says Jake, "Gary came out with a good sound. John played country and ragtime, Alan on drums, and I mostly rhythm and blues. Combined together we came up with our own thing."

Gary's influence came from Ben E. King and Chuck Jackson as well as others. John's

main help was the Rev. Gary Davis and the entire East Coast blues style, including Blind Blake and Blind Boy Fuller, which led into more modern people. Jake's influence comes from the Chicago form of blues, along with Big Joe Williams, B.B. King and Muddy Waters.

The group feels that they have a real spontaneous quality, "it's not planned out, but expressed very freely. It's tough when you get a bunch of guys together who are all so diversified and have their own ideas. But for some reason, we manage to combine our thoughts and meet together."

When asked what they would like to do in the future, these are some of the replies we got. John would like to do studio work, arranging and composing. In a short while, he'll be doing the sound-

track for an "underground" movie.

Gary's main ambition was to be a jazz singer and to have good vocal training, which he hopes to achieve. Jake would like to produce. He says "There's a lot of good talent around that needs help. I admire Phil Spector a lot and would like to achieve the fame and success he has by producing good music."

Alan Gordon writes most of the material for the group along with Jake. Besides continuing with writing, he would like to make a lot of money, be greedy and ruthless.

**Editor's note: An Underground movie is an art film made by amateurs.*



•NORWEGIAN WOOD (THIS BIRD HAS FLOWN)

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY

I once had a girl, or should I say she
once had me
She showed me her room, isn't it good
Norwegian wood
She asked me to stay and she told me
to sit anywhere
So I looked around and I noticed there
wasn't a chair
I sat on a rug biding my time, drinking
her wine
We talked until two, and then she said
"It's time for bed."

She told me she worked in the morning
and started to laugh
I told her I didn't and crawled off to
sleep in the bath
And when I awoke I was alone, this bird
had flown
So I lit a fire, isn't it good, Norwegian
wood.

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New York, New York.

•RUN FOR YOUR LIFE

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY

Well I'd rather see you dead little girl
Than to be with another man
You'd better keep your head little girl
Or I won't know where I am
You'd better run for your life if you
can little girl
Hide your head in the sand little girl
If I catch you with another man that's
the end-a little girl.

Well you know that I'm a wicked guy
and I was born with a jealous mind
And I can't spend my whole life tryin'
just to make you tow the line
You'd better run for your life if you
can little girl
Hide your head in the sand little girl
If I catch you with another man that's
the end-a little girl.

Let this be a sermon
I mean everything I said
Baby, I'm determined
And I'd rather see you dead
You'd better run for your life
If you can, little girl
Hide your head in the sand little girl
If I catch you with another man
That's the end-a little girl.

I'd rather see you dead little girl
Than to be with another man
You'd better keep your head little girl
Or I won't know where I am
You'd better run for your life
If you can, little girl
Hide your head in the sand little girl
If I catch you with another man
That's the end-a little girl

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•BREAKING UP IS BREAKING MY HEART

(As recorded by Roy Orbison/MGM)
ROY ORBISON
BILL DEES

I wonder why you thru your diary away
When you walk back
I nearly die
What can I say
Things were fine, you were mine just yes-
terday
Now we're apart
Breaking up is breaking my heart.

I find myself alone at night, and then
I cry
No tenderness
My happiness just said goodbye
Now your gone, and I'm alone
I wonder why we had to part
Breaking up is breaking my heart
Baby, breaking up is breaking my heart.

The love affair we use to share is cold,
and still I loved you then
I love you now
I always will
The day that you found someone new,
My lonely world just fell apart
Out of your arms drives me out of my
mind
Baby, breaking up is breaking my heart.
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•I'M LOOKING THROUGH YOU

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY

I'm looking through you
Where did you go
I thought I knew you
What did I know
You don't look different
But you have changed
I'm looking through you
You're not the same.

Your lips are moving
I cannot hear
Your voice is soothing
But the words aren't clear
You don't sound different
I've learnt the game
I'm looking through you
You're not the same.

Why tell me why did you not treat me
right
Love has a nasty habit of disappearing
overnight
You're thinking of me
The same old way
You were above me
But not today
The only difference is you're down there
I'm looking through you
And you're nowhere.

I'm looking through you
Where did you go
I thought I knew you
What did I know
You don't look different
But you have changed
I'm looking through you
You're not the same
Yeh, I tell you you've changed.

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•YOU'RE GOING TO HURT YOURSELF

(As recorded by Frankie Valli/
Smash)

BOB CREWE
CHARLES CALELLO

I love you, just you, it's true
But how much more do you need to be
satisfied that I can give
The way you live you cheat all over
The rover you are
Makes me tell ya.

Oh girl, you know you're going to hurt
yourself
You know you'll only hurt yourself
When you're broke and worn out
When your heart is torn out
Don't call me.

Late, don't wait till it's too late
If you want my love, take my love,
But don't go shoppin' 'round the town,
Till you have found the guy you needed
was me all along.
Baby, Baby

On girl, you know you're going to hurt
yourself
You know you'll only hurt yourself
When you're broke and worn out
When your heart is torn out
Don't call me.
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•WAIT

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY

It's been a long time
Now I'm coming back home
I've been away now
Oh how I've been alone
Wait, till I come back to your side
We'll forget the tears we cried
But if your heart breaks
Don't turn me away
And if your heart's strong
Hold on I won't delay.

I feel as though you ought to know
That I've been good as good as I can
be
And if you do, I'll trust in you
And know that you will wait for me.

It's been a long time
Now I'm coming back home
I've been away now
Oh how I've been alone
Wait till I come back to your side
We'll forget the tears we cried
But if your heart breaks
Don't turn me away
And if your heart's strong
Hold on I won't delay.

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That I've been good as good as I can
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Now I'm coming back home
I've been away now
Oh how I've been alone.
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●LIKE A BABY

(As recorded by Len Barry/Decca)

JOHN MADARA
DAVID WHITE
LEN BARRY

When you smile, you're so adorable
so infantile
Just like a little child
Because you smile
Just like a baby, just like a baby.

When you cry, you look so lovely
That I sympathize
When I look in your eyes
I start to cry
Just like a baby, just like a baby.

Unpredictable, but irresistible
Sometimes I don't know what to do
with you yeah
I've grown accustomed to the thrill of
loving you
And like a baby I'll take care of you
When I hold you, you make me feel so
very wonderful
Oh you're so lovable
Because you feel, just like a baby, just
like a baby.

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●NIGHT TIME

(As recorded by The Strangeloves/
Bang)

FELDMAN
GOLDSTEIN
GOTTEHRER

I get up in the morning
Kick the covers from my bed
The sunlight in my eyes
Playing tricks with my head
I work like a dog on the job every day
Trying to make some money
So we can go and play in the night
time, yeah
That's the right time, all right
I said the night time, oh
That's the right time
I wanna be with you in the night time.

I come home from work you know
I'm tired and I'm beat
I try to make some supper but I can't
even eat
I jump in the shower wash the world
off my back
I'm gonna get you baby that's a
natural fact
In the night time, yeah
That's the right time, all right
I said the night time, oh
That's the right time, oh yeah
I wanna be with you in the night time.

Come here baby
Just a little bit closer
Turn your radio off so you can hear
what I'm saying
Oh now, you got me turned on baby.

A hundred million people with nothing
to say
Running around in circles
Man just living today
But stick with me baby
I'll show you how to fly
We'll make some pretty music
Watch the world go by
In the night time, yeah
That's the right time, all right
I said the night time
Look out baby here I come
In the night time, oh yeah
In the night time, in the night time.

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●EVER SEE A DIVER KISS HIS WIFE (WHILE THE BUBBLES BOUNCE ABOUT ABOVE THE WATER?)

(As recorded by Shirley Ellis/
Congress)

LINCOLN CHASE
SHIRLEY ELLISTON

Shirl: Did you ever - eeva - Iva
In your life - lee - low
See a diver - deeva - deva
Kiss his wife - wee - woe
Way beneath the ocean in the kingdom
of the sea
While the bubbles bounce about above
the water?

Linc: No, I've never - neeva - neva
In my life - lee - low
Saw a diver - deeva - deva
Kiss his wife - wee - woe
Way beneath the ocean in the kingdom
of the sea
While the bubbles bounce about above
the water?

Shirl: Well, if you're lookin' while
they're kissin'
Then you'll recognize the sight
Of a diver - deeva - deva
That must be doin' something right
Way beneath the ocean in the kingdom
of the sea
While the bubbles bounce about above
the water?

Linc: Why do you say, "Ever - eeva
Iva"
And "life - lee - low"
Why do you say, "Diver - deeva - deva
And "Wife - wee - woe."

Shirl: Why not say, "Ever - eeva - Iva"
And after "life - lee - low"
And with Diver "Deeva - deva"
And when I say wife "why not "Wee -
woe."

Linc: Well, why are they kissin' 'neath
the ocean
In what kingdom of the sea
And why are bubbles bouncing 'bout
above the water?

Shirl: Well, beneath the ocean's private
And a "kingdom" in the sea
And kissin' down there's gonna bounce
up bubbles naturally.

Shirl-Linc: So when you see the bubbles
bouncing
You can recognize the sight
Of a diver - deeva - deva
That must be doin' something right
Tho' it's way beneath the ocean
In the kingdom of the sea
With the bubbles bouncing 'bout above
the water.

Did you ever - eeva Iva
In your life - lee - low
See a diver - deeva - deva
Kiss his wife - wee - woe
Way beneath the ocean
In the kingdom of the sea
While the bubbles bounce about above
the water.

Did you ever - eeva - Iva
See a diver kiss his wife
While the bubbles bounce about above
the water

Did you ever - eeva - Iva
See a diver - deeva - deva
In your life - lee - low
Kiss his wife - wee - woe.

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●SANDY

(As recorded by Ronnie and the
Daytonas/Mala)

JOHN WILKIN
BUZZ CASON

Hey girl
With sun light in your hair
It hurts me so to see you standing
there
Oh oh oh
Sandy you laugh and run away
You just don't care.

Your kiss is warmer than the sun
And I can't forget all the things
we've done
Oh oh oh, Sandy
Do you remember when I was the one.

You've been around
Since that no boy who found you
Took you up town so far from me.

But some day your good times will
be through
And I know just what you're going to do
You'll come back Sandy
You know I'll be here waiting for you.
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●UPTIGHT (EVERYTHING'S ALRIGHT)

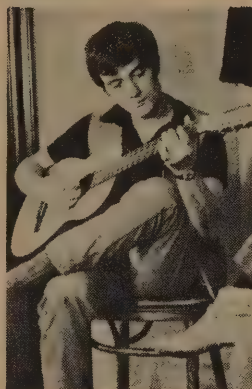
(As recorded by Stevie Wonder/Tamla)

COSBY
MOY
WONDER

Baby everything is alright, uptight, out
of sight
Baby everything is alright, uptight, out
of sight
When I go across the railroad tracks
Only shirt I own is hangin' on my back
But I'm the envy of every single guy
'Cause I'm the apple of my girl's eye
When we go out steppin' on the town
for awhile
No one's gonna know my suits are out
of style
And it's alright my clothes aren't new
Uptight because my heart is true
She said baby everything is alright, up-
tight, out of sight
Baby everything is alright, uptight, out
of sight.

She's a girl in a million I guess that's
what you might say
I guess her folks brought her up that
way
On the other side of the tracks she wears
satin and lace
Lives in a great big old house with butlers
and maids
She said no one is better than I
I know I'm just an average guy
So good for me
Everybody can see I'm a poor man's
son
Can't give her things that money can
buy
But I never, never, never make my baby
cry
And it's alright what I can't do
Out of sight cause my heart is true
Baby everything is alright, uptight, clear
out of sight
Baby everything is alright, uptight, clear
out of sight
Baby everything is alright, uptight, clear
out of sight
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THE BEAU BRUMMELS



EVALUATE ROCK- FOLK



The only reason kids didn't go in for Rock-Folk before was that they couldn't dance to it. Also, it was done acoustically and unrhythmically, as far as the dance point of view. Now it is getting more commercial. You can't really call it folk music in a sense that in twenty or thirty years from now it will be considered folk.

Everyone has a different term for the music they play. We happen to use Rock-Folk. It's not a question of what the sound is, it's what appeals to you. There isn't one term that really will say what it means. Since it is a folk sound and in the rock market, rock-folk does seem to say it better.

You can't get any more folk than Country


& Western. Rock & Roll generated from Country and Western. Folk music has always been pleasing to the ear. All the groups that have been doing folk music now, that is, the ones we have seen are quite good. We've seen the Byrds work, a group formerly called "The Modern Folk Quartet", now called "Your Friends." We heard a lot about The Lovin' Spoonful, but haven't heard them yet. We missed them in San Francisco.

The style we are leaning towards is changing all the time. It's a different sound which is difficult to explain. It has to be heard. All of our tunes are original. We use a 12 string and 6 string guitar, bass,

drums and harmonica. The harp is a very groovy instrument, it's full of soul without much effort.

By the time we got together the English sound was very big. But we still listened to a lot of Country & Western music. All of our tunes have a lot of lyrical value.

We all enjoy working where people see us. We enjoy traveling, especially Nashville, Tenn. and are hoping to get back to San Francisco. Our new album consists of a variety of songs. Country & Western, Folk, The English sound and a few comical numbers. I believe that Folk-Rock is here for awhile. Later, the trend will be set by someone not heard of yet.



ARE THE YARDBIRDS TOO FAR OUT ?

Faster than a speeding harmonica. More powerful than an amplified guitar. Able to leap high notes in a single bound.

"Look! Up there in the sky! It's a Rolling Stone!"

"It's Bob Dylan!"

"No! It's The Yardbirds!!"

Yes, it's the Yardbirds, long-haired visitors from across the sea who came to America with powers and abilities far beyond those of ordinary musicians.

The Yardbirds, disguised as mild-mannered recording artists for Epic Records, are fighting a never-ending battle for the searing harmonica sound that explodes over relentless drum and bass figurations...lonely dramatic guitar chords that echo in the night and the frantic pulsating freight train beat that builds till it blows your mind...

Will it sell?

The Yardbirds hope so. They have one of the wildest sounds to explode onto the charts. Their instrumental breaks on "I'm A Man" had a hard-driving nervous electric excitement unequalled by any other pop music group.

We flipped when we heard their first Epic album, "For Your Love," and we looked forward to interviewing them during their first trip to America.

The one-hour interview time we'd been allotted proved insufficient so we returned again later in the afternoon. Keith Relf, Paul 'Sam' Sammel Smith, Chris Dreja, Jeff Beck, Jim McCarty and their bearded Russo-French manager Giorgio Gomelsky were friendly and enthusiastic and they had a lot to say about themselves and their music.

"The group as a whole started out being most impressed by the blues and folk music," they told us.

"We got together with a couple of electric guitars and started getting a rhythm and blues feel. Then we became slightly more commercial along the way...or rather, public taste had come to accept r&b. We play the commercial type of r&b that is liked.

"We're now going ahead with our own style of r&b which is even more way out. We hope the public will like it."



When we complimented them on their Epic album they replied, "Our first album in The States ("For Your Love") is actually an amalgam of tracks we put together last year. We've progressed a lot since then."

The Yardbirds played one of their more recent English albums for us. 'Sam', who supervises their recording sessions said, "I like to get a clean sound. I don't like a dirty sound...it can be hairy though. It must be compact and knit together as a unit."

"We've spent a long time trying to get a good drum sound. A lot of our numbers are more instrumental than vocal. On single records we have to be more conscious of the vocal, but in person the instrumental portions are very popular with audiences. We wouldn't ever eliminate vocals though, because then there'd be no contrast. The voices are another sound."

When asked about early influences, the Yardbirds replied, "Jimmy Reed more than anyone else at the beginning. We liked the early rock music...Elvis Presley, Carl Perkins...country blues."

"What's happening on the blues scene in England now?" we asked. "The rhythm and blues audience in England is splitting into different sections now. Some people are following the James Brown style."

"Otis Redding, Rufus Thomas big-band r&b is very popular. Motown is passing over."

"Other people, I hope, are following the music we're doing. It's a more electronic nervous tension type of music. It's an emotion built up on stage by the sounds we're creating. We're painting emotional pictures with sound."

"We're not consciously progressing...we just progress. We've always been spontaneous. As soon as we get on stage we just start to invent a lot of our music as we go along. We play rock & roll, but we improvise like a jazz group. We're leaning on all facets of music."

"One thing that was a let down was coming to America where our music originated and finding loads of American groups copying the English sound. They're copying our copy of their music."

"We would like to entertain not just a small section of the public...not just the r&b fanatics...but lots of people. We want to entertain the general public...everybody internationally. We want to give everybody an experience from our performance."

What sort of fans do the Yardbirds have in England:

"We have a variety...a few older people and everything from university students to 15-year-old Mods---or even younger, eleven-year-old girls."

"It would be fantastic if we could take our music and ourselves, on an international basis, as far as we've done in England. They say that music knows no barrier...



that it's an international language.

"We try to incorporate in our records the things we've learned onstage. Our improvisations are not as melodic and simple as jazz- it's more abstract. It's rhythmic...its harmonic...its feedback, even. It's electronic...with a feeling."

Giorgio added, "Some people feel that a guitar group cannot be original...because a guitar can't sound like anything more than a guitar. But if you hear Jeff Beck play...hear Sam play his bass...or Chris... we get big fat WALL OF SOUND chords."

We mentioned that Zal Yanovsky of the Lovin' Spoonful achieved similar effects.

"Someone else is on the same kick!" said Sam.

The Yardbirds continued to describe their music. "We'll play a note or a chord and repeat it throughout the song. After a while it becomes a part of you...gets into you like a rhythm. The sounds we're producing wouldn't be condoned by most people or be believed. But if you allow yourself to fall into them, they become music...it becomes an emotion."

"When we first started taking our music beyond playing the guitar conventionally, about 2 or 3 years ago, we built up on a chord or one note to a fantastic climax."

"We really feel great when we do this, and we want the audience to feel great as well...that is our ambition."

Though large-scale success for the Yardbirds in America hasn't happened yet, they're not too concerned:

"If you gradually build a reputation around the country and then have a big record, you'll have all those people behind you. But if you go to #1 right away, it's harder to build up a loyal following in such a short time."

"Kids in pop music are fickle. Americans seem more fickle. In England, people buy records not so much for the singer but for the song. There are exceptions. Once you get established, the fans can be very loyal."

As we were about to leave, Giorgio said, "You've been asking us questions about music, which is very interesting. But I have the feeling that the majority of American kids don't know or care about these things. There must be a minority of discriminating youngsters reading your magazine."

"We think so," we told him. "And sooner or later the public will become aware of the Yardbirds' fantastic talent."



Marcello Mastroianni, Ursula's co-star in "Tenth Victim," is to be murdered by her. What way to go.

is **URSULA**

the **NEW SEX**

At the peak of her stardom Ursula Andress has taken on one of the most unusual and exciting roles of her career, opposite Marcello Mastroianni in Joseph E. Levine's "The Tenth Victim," which is being produced by Carlo Ponti for Embassy Pictures' release, on location in Rome and New York.

In the comedy-thriller, directed by Elio



ANDRESS

GODDESS?

Some of filmdom's handsomest men have been Ursula's movie loves but she's given up roles to be with her husband John Derek. Marriage comes first.

Petri in wide-screen and color, Miss Andress plays an American girl who comes to Rome to earn her diploma in legal homicide by killing a victim (Mastroianni) designated by the central world government. The story, based on the story by Robert Sheckley, takes place around the year 2000.

Miss Andress made a terrific impact on movie audiences as James Bond's bikini-

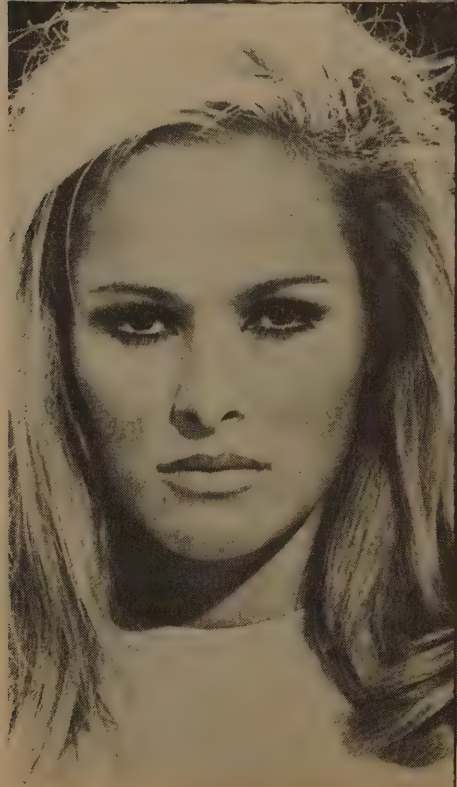
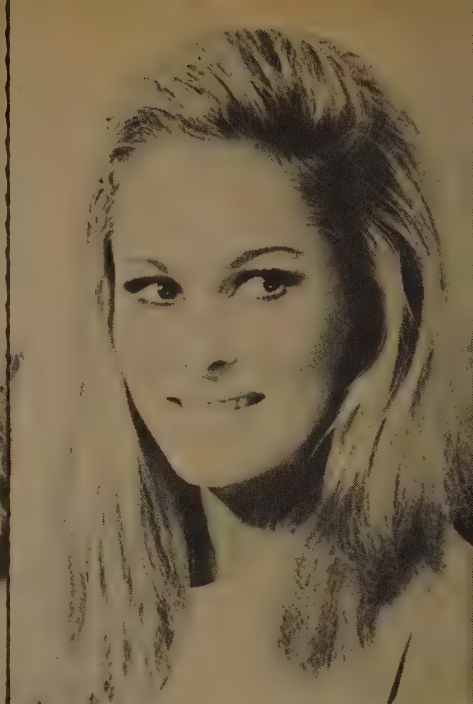
clad girl friend in "Dr. No," then starred as the legendary queen Ayesha in "She," the screen version of the famous H. Rider Haggard novel.

Born in Berne, Switzerland, she made her film debut ten years ago, playing small roles in a number of Italian pictures including "The Lovers of Casanova," "Chain Of Hate," and "An American In

Rome." After being contracted by two Hollywood studios, she married actor John Derek and spent four years touring the world with her husband, turning down many roles to stay with him. Even today, at the top of her screen success, she frankly states that her marriage comes before her career.

When they returned to California, Derek

{Continued on next page}



made the television series "Frontier Circus" and Ursula became an American housewife instead of the combined interpreter-secretary-business manager she had been during their world travels.

When the producers of "Dr. No," approached her to play the co-starring role opposite Sean Connery, Miss Andress was doubtful. She could no longer imagine herself in the role of a movie star. However, when she was told that the picture would be filmed in Jamaica, well away from studio spectators, she accepted the part.

"I didn't want anyone to see what a fool I might be making of myself" she explains.

When the picture was released, her fears proved unfounded and she was hailed as an "overnight star." She next ap-





peared with Frank Sinatra and Dean Martin in "Four For Texas," then co-starred with Elvis Presley in "Fun In Acapulco."

Then, to quote Ursula, "My dream came true." John Derek was signed to direct his first motion picture, and his wife was assigned the starring role. The picture, "No Toys For Christmas," is a drama of the American Cavalry's retreat from the Philippines after the Japanese invasion.

Although she has attained top billing and worldwide fame, Miss Andress still finds it a bit difficult to take herself seriously as a movie star. After "She," Ursula said she might never act again. But she couldn't resist the opportunity of co-starring with Mastroianni, an actor for whom she has the highest regard, and readily accepted the role in "The Tenth Victim."





●RECOVERY

(As recorded by Fontella Bass/
Checker)

CARL SMITH
RAYNARD MINER
BILLY DAVIS

I'm smiling again
Happiness is in my heart yeah
Tho' you've missed me
And falsed accused me
I've gotten another start
You treated me like a horse does a shoe
But I've gotten over you
My heart is free
It's my recovery
I'm feeling better.

I feel good inside
The heartache and pains are gone
You won't find my love next time
You come along yeah
You treated me like a horse does a shoe
But I've gotten over you
My heart is free
It's my recovery
I'm feeling better.

I've got peace of mind
Those heartaches are left behind
And now I'm laughing
And you'll never catch me crying
You treated me like a horse does a shoe
But I've gotten over you
My heart is free
It's my recovery
I'm feeling better.

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●SPREAD IT ON THICK

(As recorded by The Gentrys/MGM)

JOHN HURLEY
BILL CATES
RONNIE WILKINS

Spread it on thick
Like peanut butter and jam
Spread your lovin' on me baby
Anywhere, anytime that you can
Spread it on thick
Like peanut butter and jam
Spread it on me baby and I'll show
you what a lover I am
Spread it on thick
Like honey on the nose of a bee
Spread it and I'll show you what a lover
I was brought up to be
Spread it on thick like grass covering
over the ground
Spread it on me baby and I'll show you
what a lover you've found
Spread it on thick
Like peanut butter and then
If you have half of a chance
I want'cha to spread it all over again
Spread it on thick
Like peanut butter and jam
Spread it on me baby
And I'll show you what a lover I am.

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●BROOMSTICK COWBOY

(As recorded by Bobby Goldsboro/
United Artists)

BOBBY GOLDSBORO

Dream on little broomstick cowboy of
'rocket ships and mars
Of sunny days and Willie Mayes and
choc'lat candy bars
Dream on little broomstick cowboy
Dream while you can of big green frogs
and puppy dogs and castles in the sand
For all too soon you'll wake
You joys will all be gone
Your broomstick cart will ride away to
find another home,
And you'll have grown into a man with
cowboys of your own
And then you'll have to go to war to
try and save your home,
And then you'll have to learn to hate
Then you'll have to learn to kill
Its always been that way, my son
I guess it always will
No broomstick gun they'll hand you
No longer you'll pretend
You'll call some man your enemy,
You use to call him friend
But when the rockets thunder,
You'll hear your brothers cry
And through it all you'll wonder
Just why they had to die
So dream on little broomstick cowboy
Dream while you can
For soon you'll be a dreadful thing, my
son
You'll be a man.

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●MICHAEL (THE LOVER)

(As recorded by C.O.D.'s/Kellmac)

LARRY L. BROWNLEE
PETE MATTHEWS

Michael the lover
Before him there was no other
Anytime there may be many
But when he's gone
There won't be any
I'm talkin' 'bout Michael the lover
Michael the lover.

Girls are tender, sad and sweet
But no other boys can compete
'Cause Michael's got a style of his own
And the girls say that his rap is strong
That's Michael the lover
That's Michael the lover.

Everybody knows him for his rap is strong
with lots of saying
When the girls see him coming
They tighten up their game
'Cause Michael's 'bout the loveliest boy
And he's got to bring you your pride
and joy
That's Michael the lover
Before him there was no other
Anytime there may be many
But when he's gone
There won't be any
Talking 'bout
Talking 'bout
Talking 'bout
Michael the lover
Michael the lover
He's a lover
He's a lover.

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●CALIFORNIA DREAMIN'

(As recorded by The Mama's &
the Papa's/Dunhill)

JOHN PHILLIPS

All the leaves are brown,
And the sky is gray
I've been for a walk on a winter's day
I'd be safe and warm if I was in L.A.
California Dreamin' on such a winter's
day.

Stopping into a church,
I passed along the way
I got down on my knees, and pretended
to pray
You know the preacher likes the cold
He knows I'm going to stay
California Dreamin' on such a winter's
day
If I didn't tell her, I could leave today
California Dreamin' on such a winter's
day.

All the leaves are brown,
And the sky is gray
I've been for a walk on a winter's day
I'd be safe and warm if I was in L.A.
California Dreamin' on such a winter's
day.

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●YOU WON'T SEE ME

(As recorded by The Beatles/Capitol)

JOHN LENNON
PAUL MCCARTNEY

When I call you up
Your line's engaged
I have had enough
So act your age
We have lost the time that was so hard
to find
And I will lose my mind
If you won't see me
(You won't see me)
You won't see me
(You won't see me).

I don't know why you should want to
hide
But I can't get through my hands are
tied
I won't want to stay
I don't have much to say
But I can't turn away
And you won't see me
(You won't see me)
You won't see me
(You won't see me).

Time after time you refuse to even listen
I wouldn't mind
If I knew what I was missing.

Though the days are few
They're filled with tears
And since I lost you it feels like years
Yes it seems so long
Girl since you've been gone
I just can't go on
If you won't see me
(You won't see me)
You won't see me
(You won't see me).

Time after time you refuse to even listen
I wouldn't mind no I wouldn't, no I
wouldn't.

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FIVE MOVIE REVIEWS AND RATINGS



★ ★ ★ ★

A PATCH OF BLUE is a movie that should not be missed. A young blind girl (marvelously acted by Elizabeth Hartman), neglected by her trampy mother (Shelley Winters) and drunken grandfather (Wallace Ford), finds beauty in the world for the first time through the eyes of a man (Sidney Poitier) who befriends her. The poignant story skillfully acted and tastefully presented, is an auspicious debut for newcomer Hartman and Poitier is sure to garner lots of rave reviews.

★ ★ ★ ★

THE LEATHER BOYS explodes with the roar of motorcycles racing in the night, the clatter of dirty dishes in the sink and the lonely silence of young love gone away. The versatile Rita Tushingham shines as a gum-chewing child bride and again demonstrates that she's one of the best actresses on the screen today. The brisk-paced, strikingly photographed, sensitive, penetrating glimpse into the confused, frantic world of the English leather jacket and motorcycle crowd raises this flick above the level of most pictures done on the subject.

★ ★ ★ ★

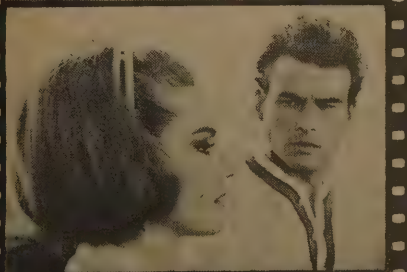
THE SPY WHO CAME IN FROM THE COLD, starring Richard Burton, Claire Bloom and Oskar Werner, is based on the best-selling spy thriller by John le Carre. Suspense, intrigue, secret meetings in the night, spying, counter-spying and ruthless doublecrossings enfold against the grim somber backgrounds of London, Amsterdam and the Berlin Wall. Director Martin Ritt describes the story as being "rough and strong and bitter and critical and tough and sharp," and it certainly is.

★ ★ ★

THAT MAN IN ISTANBUL, an international intrigue comedy-drama, reflects the burgeoning influence of the tongue-in-cheek style established by the James Bond movies. Horst Bucholz does all the running, jumping, swimming, shooting, punching and kissing while luscious Sylva Koscina more than adequately provides the sex appeal. After a beginning that seems too cornball to pass as satire, the picture starts to swing with lots of fast-paced action, beautiful girls, exotic locales and all the other necessary Technicolor trimmings.

★ ★

TAMBOURINE GIRL is a sardonic low-budget musical comedy about an "ugly duckling" from Ithaca, N.Y. who hitchhikes to Greenwich Village to become a Folk Rock singer and gets involved in a plot to replace all the city's manhole covers with tambourines. Along the way, she wins a "beauty contest" sponsored by the A.S.P.C.A., turns the subways into a wild merry-go-round, starts a minor forest fire in Central Park, buys the Brooklyn Bridge twice and marries a former coffee-house-smuggling Count who is secretly a power-mad juke box czar. The excellent musical score is composed by Alphonzo Gore.



THE NEXT SOUND YOU HEAR...



A record producer in search of new talent stepped into a time machine, headed for the Old American West (circa 1864) and returned with the five young men depicted on these pages.

Guess again.

A wax museum display of The Jesse James gang came to life one night and began singing Rock Folk music.

Not exactly.

It's all a publicity stunt for some new TV show about singing teen-aged western secret agent monsters.

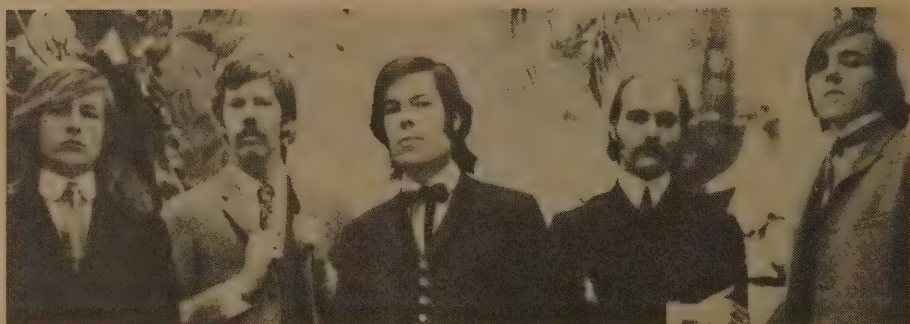
Give up?

These are the Charlatans, a brand new singing group who'll be recording for Erik Jacobsen, the Lovin Spoonful's recording director.

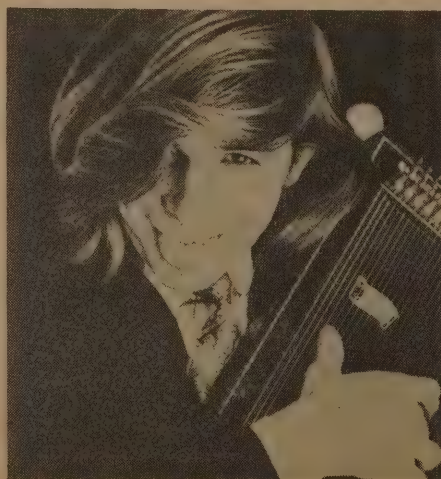
The Charlatans have a way-out new sound, but even if these guys just charged admission for people to come in and look at them they'd be a success.

The Charlatans are one group that you could legitimately call folk-rock. They utilize folk styles more so than any group Erik has heard. Their piano player is Mike Ferguson, Daniel Hicks on drums, Rich Olsen on bass, lead guitarist is Mike Wilno and George Hunter plays percussion and autoharp.

When looking at their pictures, you can see that they're into a lot of traditional things. They have a lot of potential because they're a hard rock group, but very subtle rhythmically.



Jesse James and the gang pose for Matthew Brady before a raid. They sing "The Dirty Little Coward Who Shot Mister Howie" and then hold up a bank. It's quite a show.

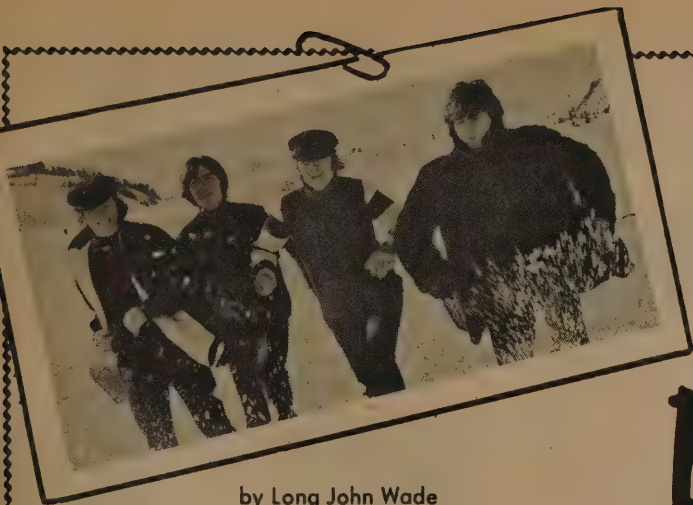


George Hunter quit the gang for a better job. He now robs trains as a solo.

They played in San Francisco, where they hail from. Last summer they played "The Red Dog Saloon" in Nevada, which added a little western flavor to their old timey flavor.

There's an organization in San Francisco called "The Family Dog" that stages Rock n' Roll dances. It's handled by a group of hard core hippies who turn out dances on weekends. The Charlatans recently did a concert with the Lovin Spoonful at "The Family Dog."

The rest will soon be history. Stay tuned to HitParader for the next chapter.



by Long John Wade
Radio Station WDRC
Hartford, Connecticut

My Friends, the BEATLES



To return to our interview at the Warwick Hotel, last time I gave you the transcription of Paul's little radio program. Now for Ringo, John, and George.

Ringo: "Well, I've got a couple of questions here, John. Here's one from Miss Beverly Maznio. DO YOU OR ANY OF THE BEATLES KNOW WHEN THE NEXT TOUR OF THE STATES IS? THERE IS ANOTHER ONE, ISN'T THERE? Well, Beverly, I think the next time we'll be in America is some time next year (1966). Cause after we go back after this tour we've got a lot of work in Britain, so I don't think we can possibly make it before next year. O.K.?"

DEAR LONG JOHN, my name isn't long john, heh heh. PLEASE ASK RINGO HOW HE LIKES MARRIED LIFE. I THINK MAUREEN'S REAL CUTE AND LUCKY. GOOD LUCK WITH LITTLE JUNIOR. LUV ALWAYS, TO BOTH OF YOU OF COURSE, A FAITHFUL FANGLORIA SANTOS. "Well, Gloria, married life's great. I recommend it to everyone. What else do we have here, oh, here's another married one. AFTER YOUR FAB WEDDING, WHAT HAS THE WORLD WIDE REACTION BEEN? Thank you, Norine Nessing. Well, the reaction, on the whole, has been very good, thank you, you know, I was a bit worried at first. Thinkin' perhaps everyone would hate me after I got married, but I still got married and all the mail we've received since has been very good and it's great!! 99 percent of it's been all congratulations and everything so as far as that goes the reaction's been fine. Goodbye."

From this point I moved my tape machine and mike over to a tall back chair where John Lennon waited on the edge. John: "Hello, this is John Lennon, Beatle here, talkin' and I'm answerin' some of these questions you've sent in to Long John. Here's one from Patty Zajac, says: IS IT TRUE

YOU HAVE A HABIT OF GAINING WEIGHT A LITTLE BETWEEN BOOKINGS AND RIGHT BEFORE A TOUR YOU WILL START DOING EVERYTHING YOU CAN TO LOSE WEIGHT? It's nearly right. But I'm more liable to gain weight when I'm on tour because we sit round in hotels doing nothin' but eat. So when I get home I try and lose a bit. Goodbye!!"

The next one says, oh, who's it from??? Kathy Satolino, and it says IS IT TRUE THAT YOU AND PAUL ARE GOING TO WRITE A MUSICAL??? "Well, we thought of it, but we really haven't done much about it so it's not really true. Nearly true, get it???"

This one is from Robert Dipierro. ASK JOHN LENNON WHAT IS THE TOP GROUP OR ARTIST IN ENGLAND NOW? "Oh, I wasn't going to read this one, anyway, record sales we're still winnin' so that's all I can say. I don't want to sound big headed. Just check the record sales, son."

DEAR LONG JOHN, MY QUESTION FOR THE BEATLES IS FOR JOHN LENNON, oh this is from Geraldine Godek, WHAT DO YOU THINK OF CLASSICAL AND FOLK MUSIC?? "I like quite a lot of folk music...I think we all do, we like some classical although most of it's above our heads, goodnight and goodbye!! GOODBYE!!

This is great, this!!! (referring to method used in interview with cards)

This from a fan or two from Chicopee Falls. I can't say that word even. QUESTION FOR JOHN LENNON. "Ah, yes." I WENT INTO A BOOK STORE FOR HIS BOOK AND THE CLERK (pronounced it Clark) SAID IT WAS AN ADULT BOOK AND THAT PARTS OF IT WERE SUGGESTIVE. I'D LIKE HIS VIEWS ON THIS. "Well it depends who's readin' it and what state your mind is, you know, cause, um, it's suggestive. Lots of it is

suggestive, but not of sex, you see. So that clerk probably doesn't know what he's doing. That's why he's a clerk. Mind ya, some clerks are nice. But that sounds like one of the lousy clerks. Ahem.

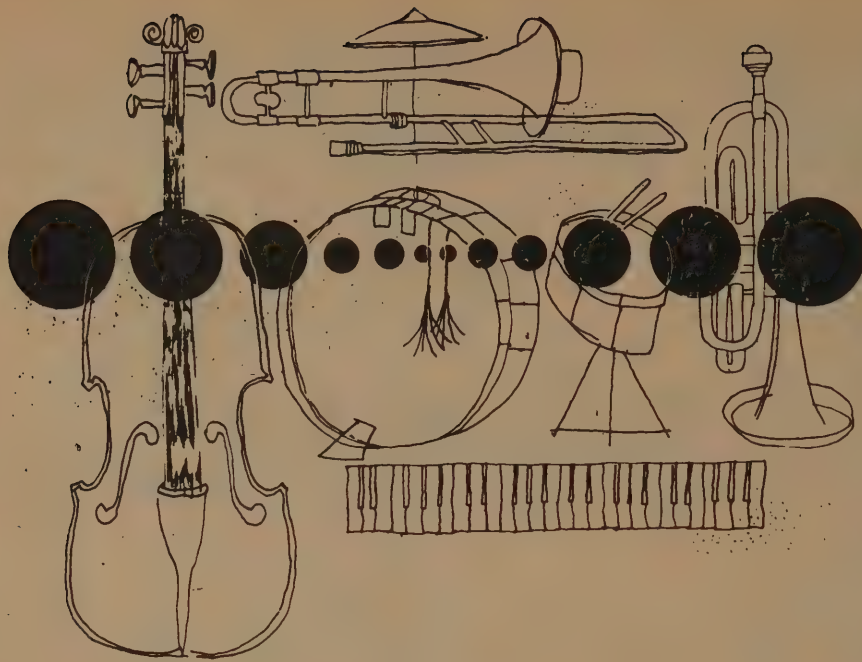
Now this is from Carla Van Aman. Hello, Carla, wie geht's? (German) DEAR JOHN, IN YOUR OWN MODEST WAY, WILL YOU DESCRIBE YOUR GREAT NEWBOOK? "Well, modestly speaking, Carla, I think it's great. (Chuckly) I can't really say anything about it. You know I enjoyed writin' it and I hope you like readin' it. And it says, number two, ARE YOU (he breaks up laughing for a moment as he tries to read the next item) ARE YOU AS VERILE AND SEXY IN PERSON AS YOU ARE IN YOUR PIX??? "Those pix don't do me justice, Carla, and I'll see you in Manchester, Conn., only kidding. I'm happily married with a wife and, hemmm (at this point he went off whistling).

WHAT IS THE FUNNIEST PRACTICAL JOKE PLAYED ON ONE OF THE BEATLES BY ANOTHER BEATLE??? "I don't really know whether we play practical jokes. I don't think we do. So I can't answer that. But it was very nice talkin' to you. Ta Ra Well."

Hotel personnel then brought in trays of dinner for the boys. So I sat back and watched T.V. until they were done. Then, because of the noise from the television, George and I went into one of the bedrooms.

George: "Here's a letter from Marylin Paul. It says: ASK THE BEATLES THIS QUESTION. WHEN JOHN AND PAUL WRITE SONGS FOR THE BEATLES TO RECORD, DO YOU WRITE YOUR OWN GUITAR INSTRUMENTAL, OR DO THEY DO THAT TOO? "Well, actually, the thing that normally happens is we are usually so pressed for time that they write the songs, say if we're out on tour. Or they

{continued on page 60}



MUSIC

JIMMY DICKENS



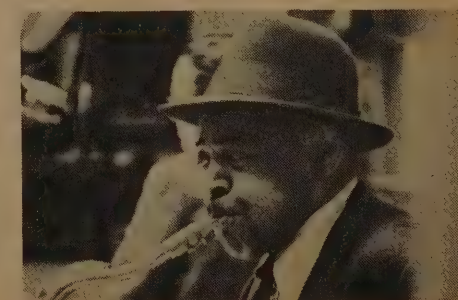
SONNY JAMES



COUNT BASIE



COLEMAN HAWKINS



COUNTRY

In addition to being a well known country singer, *Little Jimmy Dickens*, is about to make a name for himself in TV as well, appearing on top variety shows. *Margie Singleton*, who recently signed with United Artists, has signed an exclusive booking agreement with Jimmy Key's Talent Agency in Nashville. The latest in "live" country shows was wing-ding on Nov. 13, highlighted by *Ferlin Husky*, *Skeeter Davis*, *Roy Drusky*, *The Carter Family*, *Stonewall Jackson* and *Simon Crum*. *Roy Acuff Jr.*, son of the "King Of Country Music," Roy Acuff, has embarked on a recording career with the hope of becoming a top country artist with his own singing style. *Sonny James* came down with a Virus Bug, which knocked him out of the picture for a while. But, he was up and around again in time to head out for dates in Northwest and West Coast area. He toured with *Johnny Cash*, *Tex Ritter* and *June Carter*. *Carl Perkins* made a tour of Germany, Italy and France. *Red Sovine* will tour the same from April 1 to May 1. The cast of the Canadian TV show, "Carl Smith Country Music Hall," will be booked in 1966 in every Canadian city where the TV show is seen. When "The Jimmy Dean Show" is filmed at Carnegie Hall, *Dean* and guest stars *Don Gibson*, *Chet Atkins*, *Floyd Cramer*, and *Boots Randolph* will be in formal dress.

JAZZ AND BLUES

Count Basie's Band was ready to play a concert recently in Switzerland, but it was pretty tough without the instruments. The plane delivered them, by mistake, to Puerto Rico. They had a night off anyway. Anybody interested in playing harmonica should pick up an Oak publication called "Blues Harp" by harmonica player *Tony Glover*. It's very informative, and learning to play the basics is simple. He also tells you how to play harp solos note by note the way *Jimmy Reed* and *Sonny Boy Williamson* do on their records. Famous alto saxophonist *Earl Bostic* died of a heart attack in October. *Jimmy Rushing's* autobiography "Raise Your Window High" is waiting for a publisher. The R&B triumvirate of *Atlantic*, *Stax*, *Atco* has been turning out some beautiful recordings lately. Most of them come out of Memphis utilizing the *Booker T.* big band. *Sam and Dave*, *Joe Tex*, *Wilson Pickett*, *Otis Redding*, and several others have been developing into real pros under the Atlantic aegis. The jazz world is coming around in some respects. *Downbeat* has been devoting more and more space to R&B and R&R. Three of the biggest writers fortunately have always dug all kinds of music and we tip our hat to them. *Martin Williams* did an informative article on the subject and *Ralph Gleason*, in a beautiful tribute to the *Lovin' Spoonful* compared *John Sebastian* to *Cole Porter*. *Nat Hentoff* has recommended the use of R&B recordings in the classroom. Recommended recordings: *Monk Misterlosa* and *Son House Father of Folk Blues* on Columbia. Both *Sonny Boy Williamsons* are appearing on *Blues Classics*. *Coleman Hawkins* and the trumpet kings and *Lester Young* have been reissued on Emarcy. *Hawkins* is still king of the tenor sax and proves it on "Wrapped Tight," an Impulse L.P.

SPOTLIGHT

FOLK

Bob Dylan and manager Al Grossman have branched into the music publishing business. Their firm will be called Bob Dylan Words and Music. *Donovan's* American tour plans have been cancelled partly because of problems involving the change of managers and agent. *The New Christy Minstrels* are Viet Nam bound. They'll play the air bases there between December 23 and 28...incidentally, they've invested in a water-ski factory in Cypress Gardens, Fla. *Barry McGuire* was recently presented Britain's "Shooting Star" award for his "Eve Of Destruction." The award is given to the artist whose single climbs fastest on the British charts. *Joan Baez* is currently the best-selling folk artist in Britain and has just complete an S.R.O. nation-wide tour. *P.F. Sloan* and *Barry McGuire* claim "Eve Of Destruction" is a love song!!! *The Serendipity Singers* leave on a two week European tour (Dec. 19). The group will visit London, Paris, Warsaw and Geneva. *Trini Lopez* will sing the title song for MGM's "Made In Paris" which stars Ann Margaret. *The Highwaymen* now at the Living Room, into Miami's Doral Hotel from Dec. 22 until January 4th. Folk singer, *Carolyn Hester*, appeared at the Brooklyn College on Dec. 11. The successful tours of college campuses by such folk and/or folk oriented artists as *Peter, Paul and Mary*, *The Kingston Trio*, *The Mitchell Trio*, *Ian & Sylvia*, etc., draw the entire college community. *Gale Garnett* is doing the female voice for a new cartoon film, "Mad Monster Party." New York was jumping with music over the Thanksgiving holidays. *Chuck Berry* had a show all to himself and the Cafe A Go Go featured a 4-day blues bag starring big name white and Negro singers. *Paul Butterfield* and the *Jim Kweskin Jug Band* also had a gas of a show.

POPULAR

Sonny & Cher entertained at a Waldorf-Astoria party for Mrs. John F. Kennedy. *Murray The K* introduced his first singing attempt during the *Righteous Brothers* concert at Westchester County Center. The self-penned tune is titled "It's What's Happening, Baby," reportedly a wild takeoff of today's top tunes. *Bobby Goldsboro* will do a cross-country college tour in January. *The Toys* will appear in a Paramount film entitled "The Girl In Daddy's Bikini." *The Beach Boys* are set for their first oriental tour starting January 5th for 17 days. When the *Rolling Stones* are in New York they hang around with *Bob Dylan* at a bar called the Kettle of Fish in Greenwich Village. In world record sales, the *Rolling Stones* are now second to the *Beatles*. *Dick Clark* is preparing a dramatic package for TV entitled "The Tumbleweed Boys." In the future, *Eric Burdon and the Animals*, hope to do some old Elvis songs like "Heartbreak Hotel" and "Jailhouse Rock." *Bill Black*, leader of the once famous band that backed Elvis Presley, passed away in November. *Marianne Faithful* gave birth to a son, Nicholas, on Wednesday (Nov. 10) afternoon at a London Nursing Home. *The Walker Bros.* decided against compositions by Bob Dylan and Burt Bacharach for their next single, "My Ship Is Coming In." It was written by a new American writer. *Annette Funicello*, wife of agent Jack Gilardi, had a baby girl. *Gene Pitney*, expected to return to Britain next Autumn, will produce a spectacular package. Pitney will top the bill with five or six American acts, plus a British band. He intends to produce all his own shows in the future, both in the States and overseas. *Frank Sinatra* celebrated his 25th anniversary in the entertainment business. Up coming concerts: The Academy of Music in New York - March 18th, *Ray Charles* April 30th, *James Brown*. On June 10th, Yankee Stadium will have the *Rolling Stones*, *Ray Charles*, *Supremes*, *Four Seasons* and other big names. A new six minute recording by *The Beatles* is available only to members of their British fan club.

GALE GARNETT



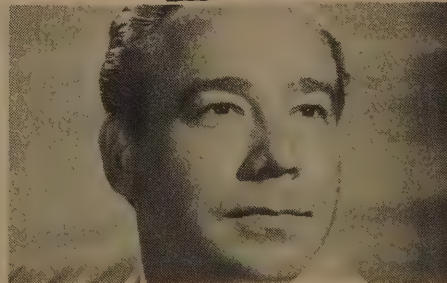
CHUCK BERRY



GENE PITNEY



BILL BLACK



ERIC BURDON

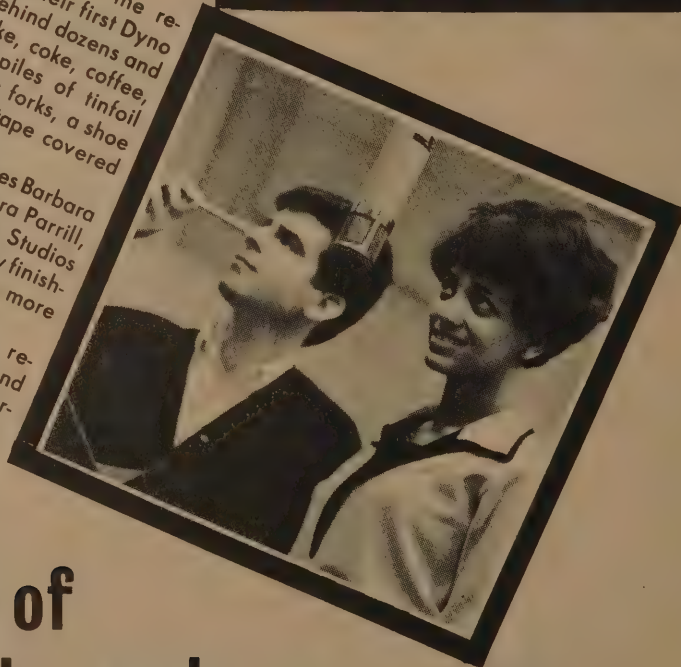


the TOYS

in a recording studio



When the Toys walked out of the recording studio after cutting their first Dyno Voice album, they left behind dozens and dozens of empty milkshake, coke, coffee, tea and milk containers, piles of tinfoil plates, waxed paper, plastic forks, a shoe heel and reels of recording tape covered with groovy sounds. The three ebullient young ladies Barbara Harris, June Monteiro and Barbara Parrill turned the Olmstead Recording Studios into a picnic ground. Every time they finished a song they'd call up and have more food sent over. "Don't eat heavy when you're recording," cautioned Sandy Linzer and Denny Randell, the two young men supervising the session.



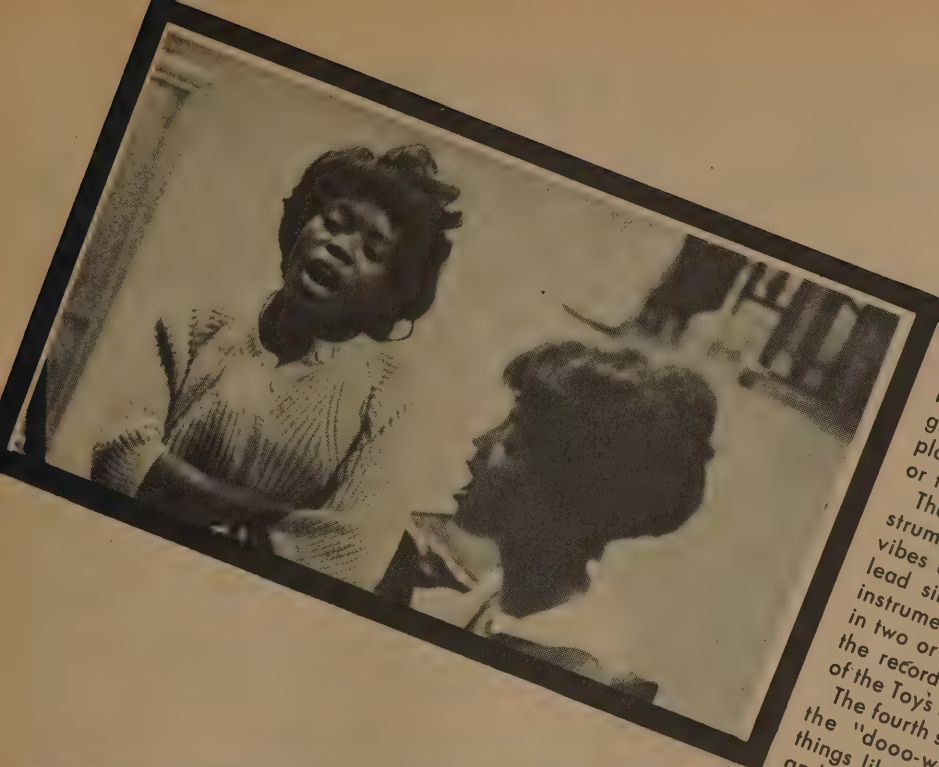
2 afternoons of
music-magic produces....

3 sensational
recordings....

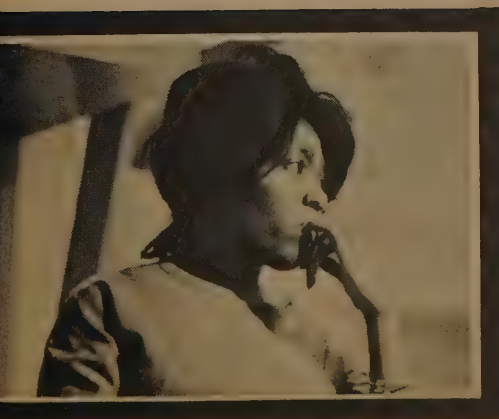
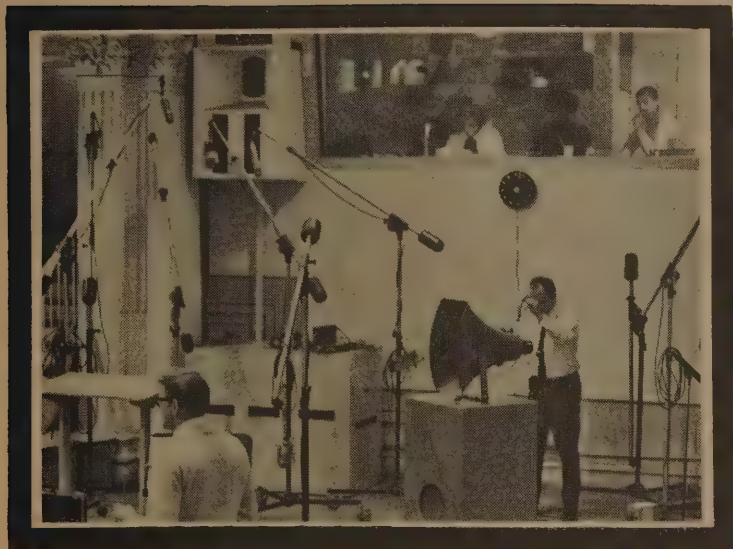
But modern recording techniques being as they are, all three girls hardly ever sang together at the same time. So there was always someone sitting around waiting... and soon she'd be sitting around eating.

The food didn't seem to affect the Toys' voices though...or their figures. The girls sounded great and they were a delight to photograph.

We spent two afternoons at the studio and heard the Toys record their hit single "Attack," the beautiful beautiful Beatle ballad "Yesterday" and the catchy "See How They Run."



Usually the songs are recorded in four or five parts. The orchestra is recorded first. That way, the dozen or so musicians in the band can go home once the background is set. They don't have to keep playing over and over again a dozen or two or three times behind the singers. The second step is usually another instrumental fill-in, like a solo guitar or vibes or an organ or a piano. Then the lead singer listens to the pre-recorded instrumental background and sings the song in two or three dozen different ways until the recording directors are satisfied. All of the Toys sing lead, incidentally. The fourth step is the choral background, the "dooo-wahhhs" and "ooohs" and things like that. The final step with Denny and Sandy is the tambourine beat.



By recording each step separately, everyone can concentrate on one thing at a time and achieve perfection in every area. Once the engineers combine everything together it sounds smooth and spontaneous and groovy.

A few more things we found out at the Toys session: "A Lover's Concerto" was based on a Johann Sebastian Bach finger exercise for piano players. "Attack" opens with a theme from Tchaikovsky's "Nutcracker Suite."

The Toys have been together for 9 months. They met while singing back grounds for Diane Renay. Their fan club address is Toys, c/o Bob Crewe Productions, 1841 Broadway, New York City. And they're all very lovely young ladies.

That's all that we can tell you about the Toys at the moment. Now go listen to their records, already.

A HAPPY THING Happened On Our Way to Hullabaloo

Isn't that Roger Miller standing over on the sidelines at the "Hullabaloo" rehearsal? Are those tears in his eyes? What's he doing here, anyway; he isn't even on the show.

Yes, that was Roger, and those were tears of happiness because he was watching his close friend Little Jimmy Dickens sing "May The Bird Of Paradise Fly Up Your Nose" and thus become the first country artist ever to appear on "Hullabaloo."

"I was so proud and happy for Jimmy, I just couldn't help myself," Roger said later, as he and Jimmy relaxed in a hotel room. Roger had just finished taping the Steve Lawrence Show. Later on, Bobby Bare joined the party after his appearance on the Jimmy Dean Show. It was a big week for country music!

Even this late and after days of rehearsal Roger is running true to form.

"Had a phone put in yet?" he kids. Jimmy Dickens: "It's down the hall. We're having one put in."

Roger: "I have a telephone but I haven't had a room put in yet."

About a girl: "She looked like her face caught on fire and they beat it out with track shoes."

About his handsome red-lined topcoat, which Jimmy teasingly said must have come from Robert Hall: Yeah, I know him so well I call him Bob."

About the Steve Lawrence Show: "They had an 81-piece trio."

About his songs: "There's a book of my songs out now....I forget the name of it."

About his success: "I've been singing so much lately, I sign my name in E-flat."

And so on, Jimmy and Bobby relaxing, Roger zipping around the room playing imaginary drums, imaginary guitars, playing on chairs, playing his nose. Doing dance steps, doing vaudeville bits, leaning against - the air! Finally he col-



by Jane Heil

lapses in a chair and says he has a headache.

While he's recuperating, Jimmy tells me - that is, he tries to tell me - about his and Roger's longtime friendship. It isn't easy to put into words, and finally he has to give me an example. So he tells me about the time he was putting together a slide for his little daughter, and it was practically finished, and along came Roger to offer some "help."

"By the time Roger'd taken the whole thing apart and put it back together again," Jimmy laughs, "there were a whole bunch of little screws and parts left over!"

Everybody breaks up just thinking about that, and Jimmy looks at me as if to say, "You see what kind of a friendship this is? It's so deep that he can come and take apart my daughter's slide and put it back wrong, and I love him for it. See?"

Instead, there's an awkward pause, and Roger slowly comes forward in his chair and folds himself around his guitar, and says, "Yeah...we go 'way back."

And that will have to do it.

Roger's feeling better now, and everybody gets his guitar out, and they get down to work - sort of. Roger has promised to write Jimmy a song to follow up MTBOPFUYN.

"How about this, Jimmy? It's called,

'Don't Burn Your Bridges Unless You Can Swim.'

Even Jimmy's manager, Jack Andrews of Moeller Talent, Incorporated, picks up a guitar. "How's this, Tater?" (He calls Jimmy 'Tater' or 'Spud,' to which Jimmy jokingly answers, 'Call me Lord Potato'.) Jack strums one toneless awful note and laughs, "Okay, fellas-eat your heart out!"

Then Jimmy plays and sings awhile, and Bobby tells him of times, many years ago, when he hero-worshipped Jimmy in shows, never dreaming things would end up like this. Jimmy says modestly, "I never wanted to be a star. I only wanted to be NEAR stars." Then he mused, "Never dreamed of anything like this when I had my paper route..."

And so on, more music, more talk, more fun, until things start breaking up.

"Here's your Robert Hall coat," Jimmy says to Roger.

"Most Kosher."

"So long."

"Goodbye."

"May the bird of paradise fly up your exhaust."

"See you in Nashville."

And it's quiet - momentarily. Jimmy shuts the door, stands there a minute, then dives back to the door. "I better show him to the elevator - or he'll go down the mail chute!" And he's gone too.

BARRY MANN & CYNTHIA WEIL

The POSH Protesters

by Howie Seldom

Dark, well-dressed Barry Mann and his chic blonde wife Cynthia Weil don't look like anybody's idea of protesters - yet they've written "We've Gotta Get Out Of This Place," "Uptown," and "It's Gonna Be Fine," - all protest songs of a type. So, since protest songs are in, and since Mann and Weil have written a whole string of them, they seemed like just the folks to see.

Unfortunately, the moment we met all the lights in the Northeastern United States went out. So we sat in the dark - for five hours - and talked about protest songs, songwriting, and when the lights would go back on.

"We're not really protest song writers," Barry objected, "we write lots of other kinds of songs, too. But sometimes we get bugged at things and we write about them. ('Maybe we should write about the blackout,' said Cynthia, who was bugged because they'd had tickets for the Broadway hit show, "Baker Street" that night.)

"We have to believe in what we're writing," Barry said, "we don't just start out to write a message song. First there has to be a subject about which we have strong feelings, and an idea of how it can be translated into exciting music.

"You know, for years people have been complaining about how apathetic kids are - how complacent. Now at last they're really involved - and everybody's mad."

I asked whether Barry and Cynthia feel part of the young revolution Phil Ochs had talked about in an earlier Hit Parader interview. (See January issue.)

"We don't see any larger meaning to our songs," he said. "If there's a movement, we don't feel a part of it at all."

What Mann and Weil songs have given them the title of protest songwriters? "We Gotta Get Out Of This Place," about social entrapment and the hope for release from the tedium of meaningless work, "Uptown," a song that found solace in tenement life, "It's Gonna Be Fine," which encourages patience and hope in a situation beset with problems.

Their newest song, "Magic Town" by Jody Miller, is a kind of protest, too, although Barry described it as "a nice song with a nice beat." It's about "disillusionment with the big city - about it not coming up to a smalltown person's expectations. And on

The names Barry Mann and Cynthia Weil should be familiar to Hit Parader readers. Lines to their hit songs have appeared in these pages for years. Read about them now.



{Continued on Page 60}

GALE GARNETT



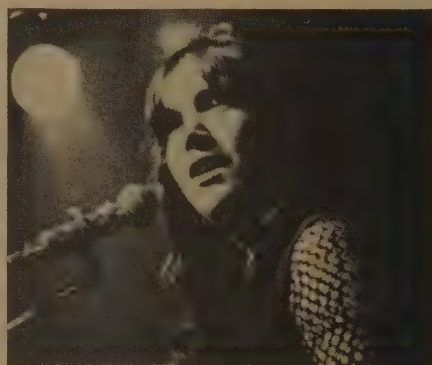
Protesting ON and OFF STAGE

I think when our problems get as large as the Civil Rights or the Viet Nam situation, you can no longer ignore it, even when you're in a club, and this is why I feel the performers started to sing protest songs. They can't get up on a stage and throw it off, too many bad things are happening and finally the effect hits everybody. Finally, it reaches the point where nobody can perform without getting some of it out of their systems and there is enough audience empathy with that feeling of anger and concern that it's selling. I don't think that a whole set should be protest material, but if a performer feels something and can communicate his feelings, they are giving the audience the best show in the world in a sincere performance.

I, myself, do the spiritual "Old Freedom" which is on my second album "Lovin' Place." I find that my protesting is most effective offstage. In other words, I attended the meetings, rallies, donate my time and my money. I don't feel that I am that much of that kind of an act to do an act of protest songs. It's a tremendous form of communication when you write something that you feel and then when you go out on stage and sing it, other people feel it with you. It's the most incredible feeling. It's very rewarding to share on that level. And this is an objection which I have to some performers. I think they work all by themselves, alone, not letting anybody share their experience with them.

I don't think what's happening now in Folk music is a matter of revival or deaths or any of those things. I feel that different musical themes come to a very strong, fad prominence like the original folk boom did about five years ago and held on very tight until a year and a half ago. All of the kids who don't really have any of the talent, but are latching on to a going thing, fell off and everybody who was good in the first place stayed. Therefore, it's not the music that dies, it's just the fad aspect and what's happening now, the fusion of Rhythm & Blues, I think rather than Rock & Roll and Folk is a very logical outlook. Rhythm & Blues

comes from blues, which is a folk form and so it wasn't so much of a surprise to any of us in the business. I've been singing certain songs that have now been called Rock & Roll songs for years and singing blues songs and then hearing people sing folk material that they call Rock & Roll songs. Therefore, I honestly do not feel that there is any revival or falling-off. When good people do good things, immediately the business is forced to make room, whether it wants to or not.



If you are doing good stuff, you can understand anything. I don't like to sound overly statistical, I make an effort not to, but my first single, "We'll Sing In The Sunshine" went to #1 in the country smack in the middle of the Beatles...having no electric instrumentation, no rock sound, just because the people liked what they heard. I feel that the minute you try to second guess what they call 'the market,' trying to figure out what's in this week, then you kill the creative thing that makes it possible to have hit songs.

●IT'S ONLY LOVE

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

I get high when I see you go by
My oh my, when you sigh, my, my inside
just dries
Butterflies why I am so shy when I'm
beside you
It's only love and that is all
Why should I feel the way I do
It's only love and that is all
But it's so hard loving you.

Is it right that you and I should fight
Everynight just the sight of you makes
night time bright
Very bright, haven't I the right to make
it up girl

It's only love and that is all
Why should I feel the way I do
It's only love and that is all
But it's so hard loving you
Yes, it's so hard loving you, loving you.

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New York, New York.

●WE CAN WORK IT OUT

(As recorded by the Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

Try to see it my way
Or do I have to keep on talking till I
can't go on
Try to see it your way
And risk knowing that our love may soon
be gone
We can work it out
We can work it out
Think of what you're saying
We could get along if you think it's all
right
Think of what I'm saying
We can work it out and get it straight
or say goodnight
We can work it out
We can work it out.

Life is very short and there's no time
For fussing and fighting my friend
I have always thought that it's a crime
So I will ask you once again
Try to see it my way
Only time will tell if I am right or I am
wrong
Try to see it my way
And there's a chance we'd fall apart before
too long
We can work it out
We can work it out.

Life is very short and there's no time
For fussing and fighting my friend
I have always thought that it's a crime
So I will ask you once again
Try to see it my way
Only time will tell if I am right or I am
wrong
Try to see it my way
There's a chance that we might fall apart
before too long
We can work it out
We can work it out.

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●I'VE JUST SEEN A FACE

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

I've just seen a face I can't forget the
time or the place where we just met
She's just the girl for me and I want
all the world to see we've met
Mm mm mm mm mm mm.

Had it been another day I might have
looked the other way
And I'd have never been aware but as
it is I'll dream of her tonight
Mm mm mm mm mm mm
Falling, yes I am falling
And she keeps calling me back again
Falling, yes I am falling
And she keeps calling me back again.

I have never known the like of this
I've been alone and I have missed things
and kept out of sight
For other girls were never quite like this
Da da da da da da
Falling, yes I am falling
And she keeps calling me back again
Falling, yes I am falling
And she keeps calling me back again
Falling, yes I am falling
And she keeps calling me back again.

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●MICHELLE

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

Michelle ma belle
These are words that go together well
my Michelle
Michelle ma belle
Sont les mots qui vont tres bien ensemble
tres bien ensemble.

I love you, I love you, I love you
That's all I want to say
Until I find a way
I will say the only words I know
that you'll understand
My Michelle.

I need to, I need to, I need to
I need to make you see
Oh what you mean to me
Until I do I'm hoping you will
know what I mean

(Repeat chorus).

I want you, I want you, I want you
I think you know by now
I'll get to you somehow
Until I do I'm telling you so you'll
understand I love you
Michelle ma belle
Sont les mots qui vont tres bien ensemble
tres bien ensemble
I will say the only words I know that
you'll understand.

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●IN MY LIFE

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

There are places I'll remember all my
life

Though some have changed
Some forever not for better
Some have gone and some remain
All these places had their moments
With lovers and friends I still can recall
Some are dead and some are living
In my life I've loved them all.

But of all these friends and lovers there
is no one compares with you
And these mem'ries lose their meaning
When I think of love as something new
Though I know I'll never lose affection
For people and things that went before
I know I'll often stop and think about
them
In my life I'll love you more.

Though I know I'll never lose affection
For people and things that went before
I know I'll often stop and think about
them

In my life I'll love you more.

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●THE WORD

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

Say the word and you'll be free
Say the word and be like me
Say the word I'm thinking of
Have you heard the word is love
It's so fine, it's sunshine
It's the word love.

In the beginning I misunderstood
But now I've got it the word is good
Say the word and you'll be free
Say the word and be like me
Say the word I'm thinking of
Have you heard the word is love
It's so fine, it's sunshine
It's the word love.

Everywhere I go I hear it said
In the good and the bad books that
I have read
Say the word and you'll be free
Say the word and be like me
Say the word I'm thinking of
Have you heard the word is love
It's so fine, it's sunshine
It's the word love.

Now that I know what I feel must
be right
I mean to show everybody the light
Give the word a chance to say
That the word is just the way
It's the word I'm thinking of
And the only word is love
Say the word love
Say the word love
Say the word love
Say the word love.

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HIT PARADER'S REPORT FROM LIVERPOOL

LOOK AT THAT SCUFFER ON THE OLLER!

ARF, ARF! YOU MADE A CLANGER IN THE BOGS AND I'M GOING TO THE CHIPPY TO BLOW THE GAFF!

ME JUDY MADE ME A CUPPA, A BUTTIE AND SCOUSE THEN I WENT OFF TO THE BOOZER FOR SOME PLONK!

I'M NARKED ABOUT THAT BIRK WHO GOT ME IN LUMBER!



Here It Is!!

LiddyPool talk

Here's How The Beatles Speak.

The Language Of The Liverpool Teenagers!

An oller - a piece of waste ground ("The kids are playing on the oller.")

Mucky - dirty.

A scuffer - a policeman.

The gaff - the headmaster, the boss.

To tick off - to tell off. (The boss gave me a proper ticking off for being late.)

A bloke - a man.

A judy - a girl, girlfriend, wife.

A tart - a girl.

Last - the end, terrible, the worst. ("The film was just last.")

A cuppa - a cup of tea.

A jar of ale - a glass of beer.

A busy - a detective.

A buttie - a sandwich.

The bogs - the lavatories.

Thick - stupid, unintelligent.

Crackers - crazy.

Diddy - tiny.

A clanger - a big mistake.

A thingy - a watchamacallit.

A yeb-man - a confidence trickster.

Ta - thanks.

The cave - the Cavern.

Cavedwellers - members of the Cavern.

Scruffy - untidy.

A rag-bag - someone badly dressed.

Coppers - money.

Tight - mean.

A wack - a share.

Scouse - meat stew.

Blind scouse - stew without meat.

Lumber - trouble. (I'm in dead lumber - I'm in real trouble).

To have a moan - to complain.

The K.D. - The Kardomah cafe (There's one near the Cavern).

The flicks - the cinema.

The Roadies - The Roadrunners.

The Squares - The Clayton Squares (A beat group named after a street in L'pool, Clayton Square).

The Checks - The St. Louis Checks.

The Pool - Liddypool, Beatleville, Beatlepool - Liverpool.

Screwy - stupid, mad, daft.

Kip - sleep. ("I didn't get much kip last night")

To sag - to play truant. ("She sagged school yesterday")

"For a kick off..." - "For a start..."

Chocked - fed up.

Chocker - full up.

A mate - a friend.

A tater - a potatoe. Taties - potatoes.

A Scouser - someone born in Liverpool.

A Liverpudlian - someone living in Liverpool.

The chippy - fish and chip shop.

A six of chips - 6d. worth of chips.

A fella - a boy, young man. ("Me fella" - "My boyfriend")

The boozer - the pub., bar.

Narked - angry.

Plonk - white wine.

Gear - great.

Fab - great.

A birk - a nit - a fool.

T'ra - goodbye.

To chat up a girl - to talk to a strange girl to try and get to know her.

To scarper - to run away.

To blow the gaff - to give the game away, to let the cat out of the bag.

●GOING TO A GO-GO

(As recorded by The Miracles/Tamla)

MOORE
ROBINSON
ROGERS
TARPLIN

Going to a go-go
Going to a go-go
Na na hey hey there's a brand new place
I found
Where people go from miles around
They come from everywhere and if you
drop in there you might see me and
anyone in town
Going to a go-go
Everybody's going to a go-go
So come on now
Going to a go-go, yeah
One more time, yeah
I'm going to a go-go
Going to a go-go.

Baby come on now
It doesn't matter where you are
A go-go can be found
You'll see some people from your block
And don't be shy if you see your neighbor
pass by
Going to a go-go
'Cause everybody's going to a go-go
Come on now
Going to a go-go
Yeah, people come on.
Going to a go-go
Yes I am
Going to a go-go
Oh come on now
It doesn't matter if you don't try good
It doesn't matter if you don't try good
You'd sooner have some fun
I'm telling everyone
You can take a taxi back
Going to a go-go
Baby come on now
Yeah, one more time
Going to a go-go
Come on now.

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●YOU DIDN'T HAVE TO BE SO NICE

(As recorded by the Lovin' Spoonful/
Kama Sutra)

STEVE BOONE

You didn't have to be so nice
I would have liked you anyway
If you had just looked once or twice
And gone upon your quiet way.

Today said that the time was right
to follow you
I knew I'd find you in a day or two
and it's true.

You came upon a quiet day
You simply seemed to take your
place
I knew that it would be that way
The minute that I saw your face.

Now we've had a few more days
I wonder if I'd get to say
You didn't have to be so nice
I would have liked you anyway.

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●THUNDERBALL

(As recorded by Tom Jones/United
Artists)

JOHN BARRY
DON BLACK

He always runs while others walk
He acts while other men just talk
He looks at this world and wants it all
So he strikes like thunderball
Strikes like thunderball.

Any woman he wants he'll get
He will break any heart without regret
His days of asking are all gone
His fight goes on and on and on
But he thinks the fight is worth it all
So he strikes like thunderball.

He knows the meaning of success
His needs are more so he gives less
They call him the winner who takes all
And he strikes like thunderball
Strikes like thunderball.

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●LIES (ARE BREAKING MY HEART)

(As recorded by The Knickerbockers/
Challenge)

BUDDY RANDELL
BEAU CHARLES

Lies, lies, you're telling me that you'll
be true
Lies, lies, that's all I ever get from you
Tears, tears, I shed a million tears for you
Tears, tears, and now you're loving some-
one new
Someday I'm gonna be happy
I don't know when just now
But lies, lies, are breaking my heart.

You think that you're such a smart girl
And I'll believe what you'll say
But who do you think you are girl
Gonna break your heart today.
Lies, lies, I can't believe a word you say
Lies, lies, are gonna make you sad some-
day
Someday you're gonna be lonely
You won't find me around
But lies, lies are breaking my heart.

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●BEGINNING FROM AN END

(As recorded by Jan & Dean/Liberty)

CLEVE HERMAN
JAN BERRY
GEORGE TIPTON
ROGER CHRISTIAN

She looks like you in every way
And I love her more with each passing
day
But that doesn't mean
I don't miss you
The way she cries (miss you)
Those baby eyes (miss you)
Her tender sighs
But that doesn't mean I don't miss you.

She reminds me of the morning
When you left me without warning
But that doesn't mean I don't miss you
Whenever I'm holding her near
I seem to sense you presence dear
I even get the feeling
That I could reach out and touch your
hand
She wakes each morning smiling bright
She takes my hand and she'll squeeze it
tight
But that doesn't mean I don't miss you
The way she cries (miss you)
Those baby eyes.

I can still remember that stifling
antiseptic smell of the hospital
corridor
As you clutched my hand and we hurried
down the hall
I think you knew as you looked up at me
That we'd never see each other again
And I felt so all alone
As they wheeled you through the door
And told me to wait
And there was a cry
And the doctor came out
And showed me our baby girl
You never saw her sweetheart
But she must have known you somewhere
Because she looks and acts and talks
the way I remember you
But that doesn't mean I don't miss you
The way she cries (miss you)
Those baby eyes (miss you)
Her tender sighs
(Repeat chorus).
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●BARBARA ANN

(As recorded by The Beach Boys/
Capitol)

FRED FASSERT

Ba-Ba-Ba-Ba-Barbara Ann
Ba-Ba-Ba-Ba-Barbara Ann
Barbara Ann, take my hand,
Barbara Ann

You got me rockin' and a rollin'
Rockin' and a reelin'
Went to a dance
Looking for romance
Saw Barbara Ann
So I thought I'd take a chance
Ba-Ba-Ba-Ba-Barbara Ann
Ba-Ba-Ba-Ba-Barbara Ann
Played our favorite tune
Danced with Betty Lou
Tried Peggy Sue
But I knew they wouldn't do
Ba-Ba-Ba-Ba-Barbara Ann
Ba-Ba-Ba-Ba-Barbara Ann
Barbara Ann, Barbara Ann
Barbara Ann, Barbara Ann.

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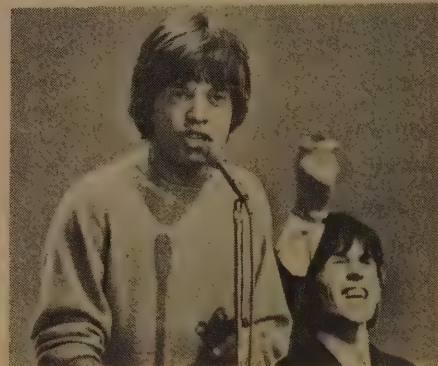
Dear Sirs:

I have just finished reading your January issue of "Hit Parader" and I knew I had to write to say thank you. This was the first time I have ever seen the "new sound" described so accurately in print. I've read much about the subject, but in the past all there has been is a lot of phoney baloney. I visited the Village for the first time in August of last year, and immediately fell in love with it. I knew I had been searching for something, but I didn't know exactly what. My visit was capped when I met Bob Dylan twice and a couple of the Stones once. I almost blew my mind. I was there for six days. Two days after I got home I hitch-hiked up there again which resulted in a 13-state alarm being put out for me. I now visit NYC every couple of weeks usually without my parents knowledge. I plan to move to the Village in approximately three months. My parents call me a beatnik but I truly do not believe that there is any such thing. Anyhow, many of the articles in your magazine mentioned clubs that I have visited and reading about them got me very up tight and I felt I had to either write to you or burst.

Last month, I saw Dylan appear live for the first time. It was the best concert I've ever been to. Usually when a popular entertainer plays here, the audience is unbelievably noisy and they usually rush the stage. This time complete silence except for Dylan's voice and guitar filled the auditorium. As I glanced around me I could see the respect and even reverence in the eyes of those people surrounding me. And yet, these were the same people who mobbed the Beatles, DC 5, etc. I wondered if they were maturing or if it was Dylan. Saturday night I had my answer. The Stones had to cut their performance short by order of the police department. I had left by this time because two of my friends and I had been invited to go to a party with them in Washington by Jerry Brandt, their agent, and we had to get our car. We were at the party till 5 a.m. and it wasn't over when we left. It was a groovy party for the most part but it was dampened a little towards the beginning when some unruly fans slipped past the police in the hall and began wrecking havoc. Mick came into the room I was in (the party took place on the entire floor they occupied) and asked Jerry and Ron Schnieder (I think he's an assistant manager) to do something about them. He said to me, "I hate people." I took it as a personal insult and said, "Thanks." He replied, "Oh, I don't mean you three. I mean those kids who barge in uninvited. You were invited." That made me feel better. Later, I started thinking the Stones are darn nice to their fans, but sometimes they want to just relax and have fun. At such times, the fans should respect there

wish for privacy. I doubt if it would really accomplish much, but would it be possible for you to write something about the lack of consideration shown entertainers, by the fans. If you do, please don't use my name or anything I've said on this letter because I don't mean any of it for publication. The Stones are 5 very groovy guys and I don't think Mick would want that quote in print.

Sincerely,
(name withheld by request)



Dear Sirs:

In your January issue of Hit Parader you revealed many interesting and informative facts about a man called "Mr." Bob Dylan. Until this time no magazine has come out and really told exactly who and what this man called "Dylan" is. I would like to express my sincere thanks for the wonderful write-ups and articles that were written on "Mr. Dylan" and his folk and folk-rock followers. So to the editors and other staff members of Hit Parader I would like to say "Thank You."

One of the various articles written in this issue states that Dylan has already written a book. Could you please tell me how I can obtain it and some further information on Dylan?

Sincere thanks,
Dan Thomas
Seattle, Wash.

The editors and other staff members say, "You're Welcome." Here are the Dylan books available: "Highway 61 Revisited," \$2.50. "Bringing It All Back Home," \$2.50. "Another Side Of Bob Dylan," \$1.95. "The Free Wheeling Bob Dylan," \$1.95. "The Times They Are A-Changing," \$1.95, and "The Bob Dylan Song Book," \$4.95. Write to Miss Miller at Music Publishers' Holding Corp., 488 Madison Ave., New York, New York.



Dear Sirs:

In your January 1966 Hit Parader, you asked for people to write on their opinions of the folk-rock music. I, for one, think that if anything, the folk-rock is good for one thing, it brings out problems that otherwise would probably not be known. Singers/writers like Bob Dylan are what the younger set needs right now. One out of every 100 teenagers read the important parts of the paper. They don't know anything about Communism war, politics, or racial violence. The modern folk songs teach them about these certain issues.

How many kids would have known about, really known about, the things that go on in the world today if they had not heard a modern folk song or two.

I myself am a follower of Dylan. I sing, play guitar and harmonica and do Dylan songs.

Our government right now, is slowly being undermined by Communists. No one hears about it, because bigshots make sure it doesn't leak out. Crying in their soup, not hardly.

If Bob Dylan, or Joan Baez, or P.F. Sloan or Phil Ochs, don't bring these things out to the younger generation, who will? No, not the schools.

Who could hear about real life things over such noise as "1-2-3" or "High Heel Sneakers?" That kind of rot teaches our kids nothing. It doesn't teach them that they, in the future, will be in charge of this nation, if there is one left by that time. It doesn't teach them that if they don't wake up and stop their dancing, drinking, cussing and "I don't give a darn" attitude, they will be sorry. So, I say promote those protest songs, they don't protest liberty, they don't protest love, they don't protest peace, they don't protest life, they don't protest God, they don't protest freedom, then what do they protest?

Why not buy an album of Phil Ochs, Bob Dylan, Joan Baez, or Donovan and find out.

One more thing. Some protest war, I'm against that protest because if we don't fight for our rights, we won't have any to fight for. You can be sure that the communists are responsible for every Viet Nam protest march.

So keep those protest songs alive and going strong. I wish all the power in the world for Joan Baez, and Bob Dylan, for they fight bad with good, not with guns but a guitar. If you will, read the back of Joan Baez's latest album, "Farewell, Angelina."

Sincerely yours,
Philip Rowencraft

Dear Sirs:

May I ask you to put me in contact with someone (male or female) between the ages of 18 and 21 in view of setting up a pen-pal-ship.

I am 21 years of age, living in Wallasey (on the other side of the Mersey from Liverpool) and a fanatic on pop music. Other interests in-

clude sports in general.

Hoping to hear from you and thanking you for your trouble.

Yours faithfully,
Bernard L. Mahen
Wallasey, Cheshire, England

Dear Sirs:

In your January issue in 1964 there was a story titled "The New Elvis" by Marlene Fann. In the story she mentioned that Elvis had a monthly magazine published with only Elvis news in it. I was wondering if you could tell me who I should write to as I wish greatly to subscribe to it because it is not on sale from magazine racks around here. I will appreciate greatly all the help you can give me. Thank you very much.

Yours sincerely,
Robert E. Brock Jr.
Lake City, Illinois

The magazine is called the Elvis Echo and it costs \$2.00 a year from Cathi Tamboni, 118-73 129th St., South Ozone Park, Queens New York (11420).



Dear Sirs:

I am writing to you about many things. First of all, thank you ever so much for the fine write-ups you have on the "Lovin' Spoonful." No other magazine does a complete and interesting interview as you do. Though I haven't seen the Spoonful perform live, your descriptions make me think I'm there.

In the Jan. issue, you stated that the Lovin' Spoonful believe in good-time music for these troubled times. I also think we do need their type of music. There is some kind of magic about them and their music, that I strongly believe in.

The folk-rock movement is good, since it makes us aware of the world situations. But we also need good-time music to ease our thoughts.

So please, please, please feature more on the Lovin' Spoonful. There is never too much of them! Thank you again.

Sincerely,
Joyce Hall
Honolulu, Hawaii

See the interview in this issue with John Sebastian. We think the Spoonful is the most original, talented group to come along in years. An interview with lead guitarist Zal Yanovsky will be in the May Hit Parader.

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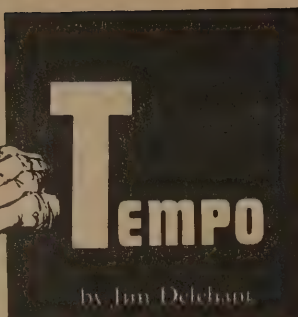
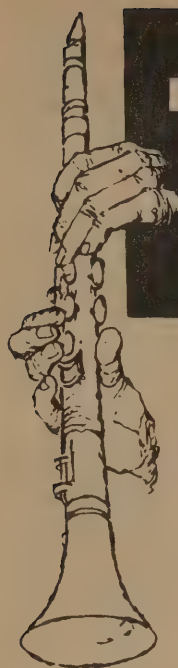
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THE RAMSEY LEWIS TRIO

The jazz scene today is getting to be a drag. It's disappointing to have to say that because there is a lot of great music to be heard.

The people who should be in there fighting for jazz, like the musicians union, the critics, the fans etc., are killing it.

Jam sessions, once an exciting, creative, necessary part of jazz, are no longer. The ever-present union man says you can't play unless you're paid, or you have to have a card to play, or you can't work overtime. Of course, lazy musicians go along with it.

Record companies are hung up on technical perfection which limits a soloist and arrangers are getting too slick, forgetting that there is a great deal of beauty in certain imperfection.

The critics are engrossed in their own personal feuds - "I know more about jazz than you do," - or specialize in one thing like foot doctors.

What it boils down to is that everybody wants to be a star and with their various methods of making noise they're forgetting jazz.

One player of jazz the critics would like to forget altogether is Ramsey Lewis, a practitioner of fun loving funk and creative ballads. His albums with Argo have presented him in varied and tasteful musical settings. He used a big band on a set of groovy country songs, he has backed vocalists and many famous instrumentalists, and those who really listen to his albums know what a fantastic rapport the trio develops on ballads.

Ramsey Lewis was born in Chicago on May 27th, 1935. He began studying the piano at the age of six. He con-

siders his father, Ramsey Emanuel Lewis, Sr., the major musical influence in his life.

By the time he graduated from grammar school in 1948, Ramsey had won the American Legion Award for outstanding scholarship, a special award for his services as official pianist at Edward Jenner Elementary School, and a \$150 college scholarship in a contest for gospel choirs and choruses held in Minneapolis. He also took second place on the Stars Of Tomorrow TV show.

While in high school, he led the senior division of the American Society of Musicians in Chicago, got a superior rating from the Illinois Federation of Music Clubs, and won scholarships to Chicago Musical College and Roosevelt University. After graduation he attended Chicago Musical College, worked as a record-department manager in the Loop, and played professionally with the Clefs, a seven-piece dance band. With him in the rhythm section were bassist Eldee Young and drummer Issac (Red) Holt. The Clefs disbanded in 1955, and Ramsey, Red, and Eldee began to play dates together whenever time and the Service permitted.

Things began to break for the Trio when a prominent Chicago disc jockey named Daddy-O Daylie heard their first record for Argo and introduced it to his audience. The group began to move. It has become known as perhaps the most entertaining jazz trio in the country and playing to enthusiastic audiences ever since.



Ramsey was married in 1954 to his childhood sweetheart, Geraldine. They have four children and make their home in Chicago.

Bassist Eldee Young was born in 1936. He studied at the American Conservatory of Music in Chicago. He began his professional career as a guitarist but switched to bass when that spot opened up with the Clefs. In 1959 he was nominated to Downbeat's New Star poll and he recorded his own album, on which he will make his debut as a cellist. Eldee and his wife, Barbara, are the parents of two boys.

Drummer Red Holt, born in 1932, studied at the Chicago Conservatory of Music. He has played with the late Lester Young, Wardell Gray, and James Moody and is one of the few drummers to draw on the primitive style of using everything available - including fingers and elbows when he runs out of triangles or tambourines - or make his drumming more versatile and exciting. His wife's name is Marylean and the Holts have three sons.



Hit Parader HOROSCOPE

by Larry Sohmer



THIS MONTH'S FEATURED STAR **ELVIS**

THOUGH ELVIS PRESLEY IS CAPRICORN-BORN, WE DO NOT FIND THE PRESLEY PERSONALITY DOMINATED BY THE USUAL CAPRICORN CHARACTERISTICS. Venus ruled his birth sign on the day this spectacular entertainer was born, and the Moon was in Aquarius, circumstances which were bound to modify the personality, and make it far more appealing than the Capricorn temperament is generally assumed to be. However, as one can never fully escape the influences of one's natal house, we do find certain Capricorn traits showing up in Elvis' life pattern. One example of this, for instance, is the way he pursues his own interests and private life, unmindful of the fact this is not what is expected of a world-famous star. His up-hill struggle to reach his present status is added evidence that we are dealing with a genuine Capricornian.

THE PRESLEY HOROSCOPE, PROJECTED AHEAD FOR THE COMING TWELVE MONTHS, REVEALS THAT ELVIS WILL CONTINUE HIS CUSTOMARY ROUTINE. The rumors that he might attempt a purely acting role with no singing involved are not realistic, according to his present signs. It is quite probable that the huge success enjoyed by Presley films in foreign lands may finally receive official commendation, in recognition of the tremendous job this inspired troubadour is doing to ease the balance of payments gap. Elvis will experience several chancy periods during the coming year. The days from July 29th to August 8th, for instance, are going to be annoying ones, undoubtedly concerned with property. This may signify some sort of encroachment on the peace and contentment of "Graceland," the fabulous estate Elvis has created near the Memphis scene of his boyhood. Another tricky period occurs between Oct. 12th and 19th, when a serious financial slip could be made unless extreme caution is exercised. Still another vulnerable phase looms up in early January, when our hero may be forced to take a step contrary to his nature. This seems to be a matter of one person being replaced by another. Other than these chancy episodes, the Presley chart looks quite placid, with no serious health concerns or big emotional upsets.

IN THE CASE OF A BIG STAR LIKE ELVIS PRESLEY THERE IS ALWAYS THE QUESTION OF ROMANCE TO CONSIDER. The chart does not show any particular involvement in this department before February next, when a turning point in the life of this glamorous bachelor may be reached. Cadillacs and cronies have sufficed up to now, perhaps, but Elvis, with the strong Venus influence in his birth sign, will not be content to remain forever aloof from the fair sex, and the moment for this decision looks imminent. If he does take a bride, as we all hope he will, Elvis Presley should make an ideal mate—considerate, indulgent, exciting. We do not predict marriage during the coming twelve months, only that there will be a definite leaning in this direction.

THE HOROSCOPE SHOWS A CONFLICT IN THE MANAGERIAL DEPARTMENT IN THE FALL, WHEN LONG-DORMANT TENSIONS WILL FINALLY ERUPT. Added to this, Elvis is going to be mightily surprised at the conduct of one of his close associates, and he'll wonder how in the world he could have been so blind. An adverse Saturn aspect in the late winter months indicates an inability to cope with a personal problem. Elvis may require help on this, and the stars so advise. He will also be faced with opposition in an unusual quarter before the year is out, but should take this in stride. To sum up, the Presley horoscope shows Elvis quite contented with life as he now lives it, with only an occasional doubt as to the meaning of it all, such doubts as assail all those who find themselves suddenly perched, as if by a miracle, on the dizzying pinnacle of success.

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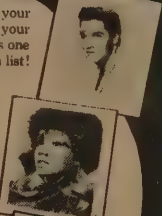
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Ringo alone
Paul alone
John alone
George alone

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Randy Boone
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Robert Conrad
Gary Conway
Johnny Crawford
Tony Curtis
James Darren
Doris Day
James Dean

Donna Douglas
James Drury
Patty Duke
Vince Edwards
Shelley Fabares
Fabian
Mia Farrow
Connie Francis
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●MY LOVE

(As recorded by Petula Clark/
Warner Bros.)

TONY HATCH

My love is warmer than the warmest
sunshine

Softer than a sigh

My love is deeper than the deepest
ocean

Wider than the sky

My love is brighter than the brightest
star

That shines every night above and there
is nothing in this world that can ever
change my love.

Something happened to my heart

The day that I met you

Something that I never felt before

You are always on my mind

No matter what I do

And everyday it seems I want you more.
(Repeat chorus)

Once I thought that love was meant for
anyone else but me

Once I thought you'd never come my way
Now it only goes to show how wrong

we all can be

For now I have to tell you everyday.
(Repeat chorus)

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●A YOUNG GIRL

(As recorded by Noel Harrison/London)
OSCAR BROWN, JR.

CHARLES AZNAVOUR

R. CHAUVIGNY

She left her neighborhood in which every-
one was filthy rich

She left her parents' home and strayed
with the vagabond who made vows of
love she'd never heard

And she believed his every word

She left no forwarding address

Just took her youth and happiness

As with the boy she vanished in

The secret sweetness of their sin

A young girl, a young girl of sixteen

Child of Springtime still green

Lying here by the road.

He told her love demanded space
So they roamed from place to place

Altho' she realized she'd sinned

She threw caution to the wind

As she followed him around

While he just slowly dragged her down

So overpowering was her love

That it had made her captive of

The young girl's heart and soul and mind

In other words, love drove her blind

A young girl, a young girl of sixteen

Child of Springtime still green

Lying here by the road.

Too much emotion for a girl

She let her heart become her world

But worlds a God has never wrought
Fall asunder we are taught

Had she been wiser she'd have known
She couldn't feed him love alone

She should have known the day would
come

When he would quit her just for crumbs
He needed fresh new meat to carve

And left her heart and soul and mind
to starve

A young girl, a young girl of sixteen

Child of Springtime still green

Lying here by the road, dead.

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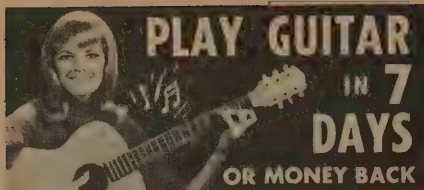
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•UNDER YOUR SPELL AGAIN

(As recorded by Johnny Rivers/
Imperial)

DUSTY RHODES
BUCK OWENS

You've got me under your spell again
Sayin' those things again
Makin' me believe that you're just mine
You've got me dreamin' those dreams
again
Makin' those things again
I've gotta take you back just one more
time.

I swore, the last time that you let me
down
That I wouldn't see you if you came
around
But I can't tell my heart what's right
or wrong
And I've been so lonely since you've been
gone.

Well, ev'rybody tells me that I'm a fool
That I never should have put my faith
in you
And 'way down deep inside, I guess I
know it's true
But no one else can make me feel the
way you do.

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Inc.

•ATTACK

(As recorded by the Toys/Dynaf-
voice)

SANDY LINZER
DENNY RANDELL

Once I walked beside you
So in love were we then
It had always been that way
Since we were children
Then one day she saw you
Lied and flirted for you
Helplessly I watched her
Take your love away.

When she's not with you she cheats
And she enjoys it too
How can I set by and cry
While she destroys you
Tho you may not want me
My heart keeps repeating
Onward, onward time to stop re-
treating, attack
Save the love we vowed would live
forever attack.

She wants me to run but I shall never
For all is fair in love war
Your tender love I'll fight her for.
Once I gave to you
My love in sweet surrender
But when you are in her arms
You can't remember what I am to do
You say to me you love her
But for me no other boy compares
to you

All the dreams we shared
Are they to end in sorrow
Shall I tell my heart
There's no tomorrow
Like a drum that's beating
My heart keeps repeating
Onward onward, time to stop re-
treating, attack
Save the love we vowed would live
forever, attack

She wants me to run but I shall never
For all is fair in love and war
Your tender love I'll fight her for.
Night shall find me praying
Dawn shall find me weeping
Till your loving heart again
Is in my keeping
No she can not have you.

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•IT WAS A VERY GOOD YEAR

(As recorded by Frank Sinatra/Reprise)

ERVIN DRAKE

When I was seventeen
It was a very good year
It was a very good year for small town
girls on soft summer nights
We'd hide from the lights, on the village
green
When I was seventeen
Hi loo-ra li
Hi loo-ra loo-ra li
H doo-ry doon doon doon.

When I was twenty-one
It was a very good year
It was a very good year for city girls
who lived up the stair
With perfumed hair that came undone
When I was twenty-one
Hi loo-ra li
Hi loo-ra loo-ra li
Hi doo-ry doon doon doon.

When I was thirty-five
It was a very good year
It was a very good year for blue-blooded
girls of independent means
We'd ride in limousines
Their chauffeurs would drive
When I was thirty-five
Hi loo-ra li
Hi loo-ra loo-ra li
Hi doo-ry doon doon doon.

But now the days are short
I'm in the autumn of the year
And now I think of my life as vintage
wine from fine old kegs
From brim to the dregs
It poured sweet and clear
It was a very good year
Hi loo-ra li
Hi loo-ra loo-ra li
Hi doo-ry doon doon doon.

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GOOSE

IN YOUR LIFE



READ

HIT PARADER
EVERY MONTH

HIT
PARADER'S

CROSSWORD

ACROSS

- 1 --- Baxter
4 Stylish
8 Tree fluid
11 Mr. Linkletter
12 British recording star- Adam ---
13 Needle hole
14 Golly!
15 Little devil
16 More uncommon
18 Male singer-Jerry ---
20 --- Crosby
21 --- Seeger
22 Male recording star star-Bill ---
24 West Coast guitarist- Dick ---
25 Mr. Sahl, comedian
26 Paddle
28 Man's name
29 Cher's mate
30 To and ---
31 The --- Christy Minstrels
32 Male folk-singer

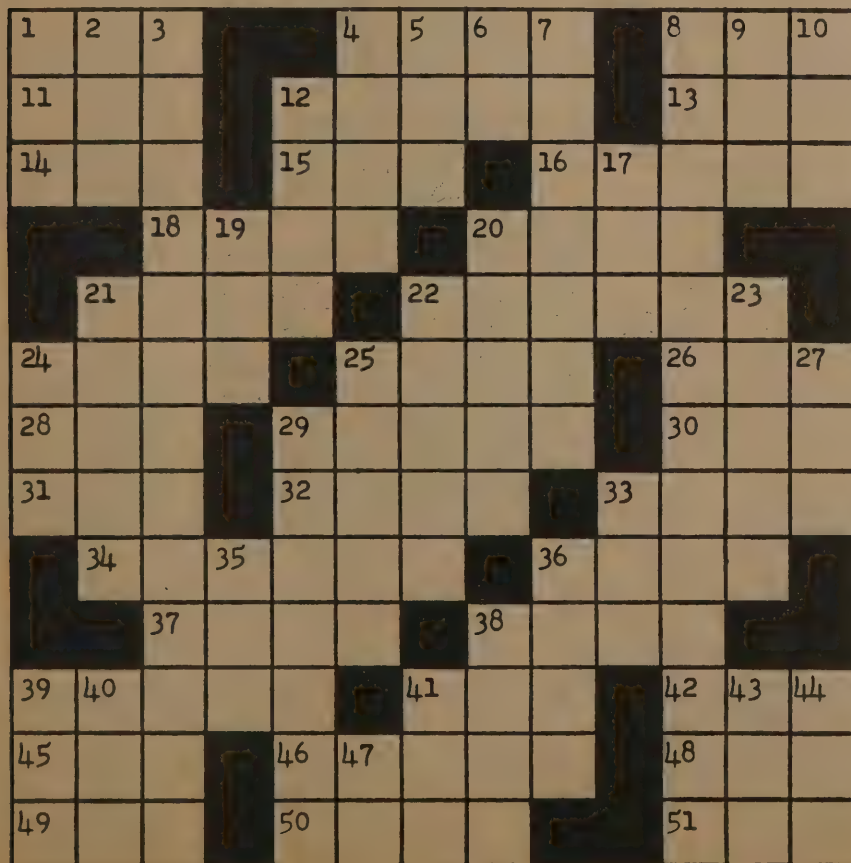
- 33 Salver
34 Male bees
36 The Ark's skipper
37 Periods of time
38 "Down ----"
39 One of the Lennon Sisters
41 Turf
42 Food fish
45 TV network
46 Showers
48 Hasten
49 Born
50 --- Williams
51 Not well

DOWN

- 1 Loiter
2 Before
3 Male singer (2 wds.)
4 Arrived
5 Haunch
6 Pronoun
7 Jazz singer-June ---
8 Male singer (2 wds.)

- 9 Affirmative vote
10 For each
12 Arrange (papers)
17 Emmet
19 Dined
20 TV comedian
21 Peeled
22 Male singer-Tom ---
23 --- Vaughan
24 Noise
25 Budes
27 --- Acuff
29 The Thin One, Frank ---
33 Pull by rope
35 Raw mineral
36 Is drowsy
38 --- Bennett
39 --- And Dean
40 Mr. Burrows, actor
41 Mr. Caesar, comedian
43 Petroleum
44 --- Shannon
47 Article

ANSWER OR PAGE 59



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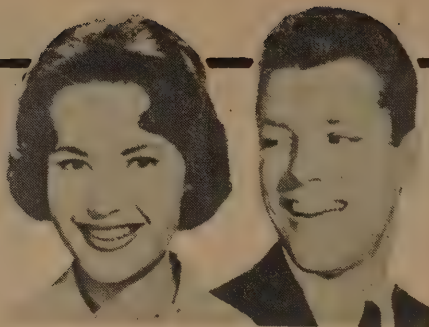
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● I'VE GOT TO BE SOMEBODY

(As recorded by Billy Joe Royal/
Columbia)

JOE SOUTH

I never had any reason
For ambition or drive
In fact I never had anybody
That cared if I'm alive
But then one day she came my way
And I heard a voice withing me say
and I heard a voice within me say
Don't let her get away
Whatever you do
But I never Thought that this could be
That she would ever look at me, seriously
And that's why:

Oh Lord, Lord, Lord
I've got to be somebody
I'm down on my knees
Begging please, please, please, please
I've got to win her love for me.

I grew up on the sidewalks
Got along the best I could
Mana worked all day long
And papa was no good
I've never asked for much before
But here I'm at heaven's door
So help me please
Don't let her pass me by
Cause I would rather die than see
Her love turn into sympathy for me.
(Repeat Chorus)

Hummm, I've got to be somebody
I've got to be somebody
So tired of being nobody.
(Repeat Chorus)

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For years, country music has been a gigantic success in its own "small" way. Occasionally a country song would get on the pop charts, but not with the growing frequency of the past year.

As its popularity and influence grew, certain elements changed to appeal to an even wider audience. At one time drums and horns were scoffed at and are still somewhat controversial in dyed-in-the-wool country circles, but nevertheless are now regularly employed.

In this enlightening article, famous country singer Billie Walker discusses.....



The New Face of COUNTRY Music

I like horns in country music, but they have to have an off-beat sound. Like an old trombone wailing away. You can't have a real smooth sweet horn sound, because you know, it's classified as popular music. Like the trombone in Roger Miller's "Kansas City Star." Now something like that you can get away with in the country field. But something like a sweet sax doesn't make it.

Music keeps changing all the time. And I'm sure that there'll be an influence of blues as well as different kinds of beats coming into country music. The songs are primarily the same. Just the arrangements are different and possibly the instrumentation. The blues of the harmonica which Charlie McCoy uses has been a great influence to the country music field, as well as the popular field in the last year or so. So it's a possibility that blues will have a bearing, just as country music has a bearing in the blues field. It's all relative to each other, but it's still country music. The songs are basically still the same.

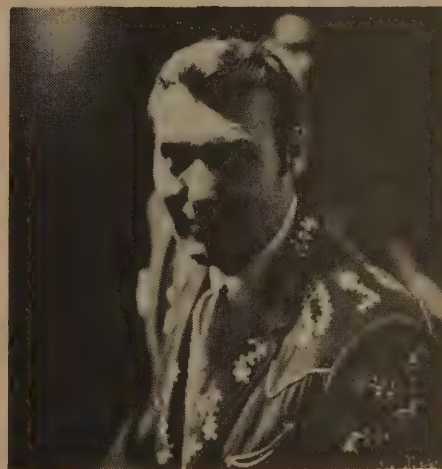
There are new artists coming up all the time. Whenever you say "new artists" you must remember that you just don't make up new artists overnight. These people have to be developed, just like Hank Williams wasn't made in a day. You know, Hank Williams was in

the business ten years before he even became recognized at all. There are people out there coming in the business all the time. You just don't pay as much attention to them right now. Take Buck Owens. Buck has been recording, he's been an outstanding hit for the past couple of years or so, but before that he was coming up in his own field, in his own ranks. You just didn't hear as much of him. There are guys like that coming up in this business all the time. It'll take another 2 or 3 years for them to be recognized as major artists.

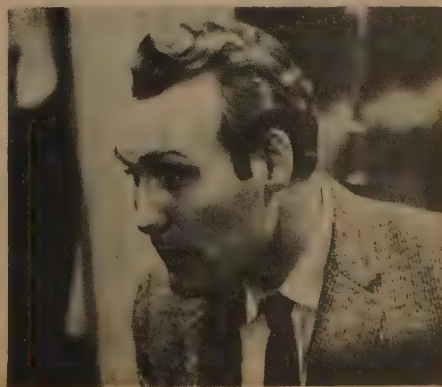
Overnight sensations, not many. Connie Smith is possibly one of the better known overnight sensations that will probably stay around. But you very seldom find anybody who comes overnight that doesn't go down overnight.

One minute nobody's ever heard of you, the next minute you're a sensation, then 3 months later a nobody. Everybody forgets your name. Well, country music people are just a little bit more loyal than that. It takes them a while to get to into the music business, but when they get there and get established, they're not forgotten so easy. So there are new singers in this business all the time, only it takes a while for them to become a big hit.

Now, there's a great protest going on



I think the next trend is going to be country music, because people are tired of everything with a beat that doesn't make sense.



{Continued on Page 58}

{Continued from Page 57}

with the younger set. I like some of Bob Dylan's songs, some I think are way out, but some are real great. The guy has a real knack for writing and outside of his looks, I like him fine.

You never know exactly what's going on in Nashville all the time because it's impossible. There's so many phases of this business going on here, by the time you work your personal appearances, and take care of what you have to do, it's kind of hard to find out exactly what's going on.

The future of country music looks pretty rosy right now. I think the upward trend in the Northern cities right now is country music. A few years ago, like in Chicago, it was a pretty dominant factor. At one time everyone thought you were a hick to like country music. I was just in Chicago and the new trend in country music is growing by leaps and bounds.

Country songs may have been the backbone of popular music for the past ten years, because you look at all the songs like "I'm A Fool To Care" and "No Letter Today" and "I Can't Stop Loving You." These are modern country songs. And look at the staying power of your country songs compared to the Byrds' record of "Mr. Tambourine Man." How long do you think that is going to be around? Some of these country songs are twenty-five years old and they're still coming back every year.

Now, the Beatles, man....more power to them, they hit a trend and they produced their sounds and the thing about it is, I like to see somebody with talent making hits. Man all those guys are talented. Just 'cause they wear their hair long, course now, I don't do it, you know...but I don't look down on them for doing it. These guys are going to be around for years cause these guys have talent and whenever this particular trend wears off, I'm sure they'll be smart enough to find something else, like they'll go along with the times. You have to go along with the times in this business because you can't let anything stand still. Cars change, people change, so why not music? If you can't change with the music you're out-dated. Like me, I try to go along with the trend because I like to see the trend in music change. If we had the same kind of music all the time we'd be in a heck of a rut. Just like keeping the same kind of car every year. We'd get sick of it. So I'm glad to see any changes.

I think country music is changing. Just look at country music 10 years ago. The sound of country music 10



years ago and the sound now is all together different. Basically, I don't think country music will ever change. If it does it will stop being country music, but the songs primarily are still the down to earth music people like. It's just that the interpretation is a little different.

It used to cost \$200 to make a record, but now it costs us a \$1,000. However, the records still sell for the same price so people are getting \$800 worth of more technical sound on the record, plus all the extra added ingre-

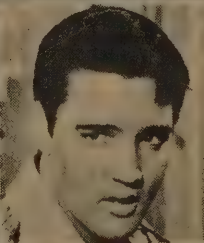
dients that go into making the song.

I think the next trend is going to be country music, because people are tired of everything with a beat that doesn't make sense. Songs that don't say anything. It's great for somebody who just wants to get out and listen to a beat. But when people get older, they get to where they like something where they know what's going on in the song rather than just hear the beat. I know several people who used to look down on country music, now suddenly realize they like it because it has simplicity.

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•WHERE THE SUN HAS NEVER SHONE

(As recorded by Jonathan King/Decca)
KENNETH KING

There are streets where the stones are covering the bones of the people that once walked along

There are seas washing sands that used to be the lands of the nobles that once were so strong

The land where the sun has never shone, Has never looked down upon the people there below living in the snow.

There is fog all around crumbling the ground in the churchyards so white and so dark

There are children so young that life has not begun that are playing, ice cold, in the park

The land where the sun has never shone Has never looked down upon the people there below living in the snow.

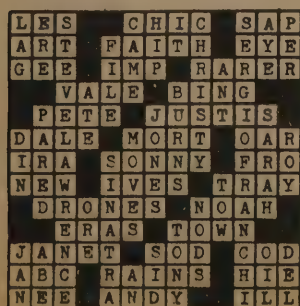
There are moons in the sky Watching people cry about love that was there but has gone

There are countries where happiness seems to belong

Where the sun has never shone.

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Solution for puzzle found on page 55



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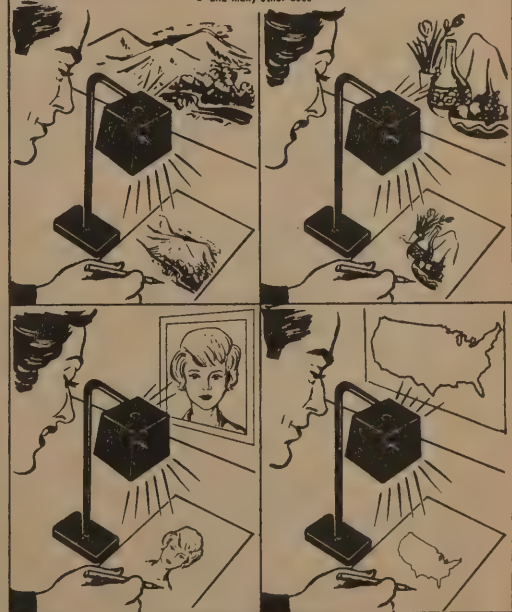
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MY FRIENDS THE BEATLES

{Continued From Page 37}

write them at home and by the time we get into the studio either Paul or John are the only one's who know the songs that's been written, then they show Ringo and I, or show me the chords to the song and then we usually just go for a take. And we just all play our own bits that we think will fit in and then when we listen to the first take back and see what we think should be done. We all work out the complete arrangement together. Sometimes one of the others may suggest something for the guitar. Sometime I may suggest they sing something different. You know. It's all a big group thing!!

DO YOU EXPERIMENT AND DO RETAKES AND THEN LISTEN BACK TO HEAR HOW THAT SOUNDS AND THEN DO IT AGAIN?

"Normally we do a take. You know. Just a very bad take. Cause we don't really know what we're doing. And we listen to it because we don't like making a record too short. Usually if a record runs under two minutes, we time it, and we listen to the playback and hear which way would be best to arrange the song so that we can have it longer. We think it's unfair to the people who buy records to have a song shorter than two minutes. And another thing, we've always tried, well in Britain we always have 14 tracks to an album, but over here in the states, I think they're only allowed to have 12 tracks to an album, one reason why people in Britain have some new songs before the American fans. It's nothing to do with us. If we could have 14 tracks out here, we would, because we like people to get value for their money.

Here's a card from Joann Buendo. IN PICTURES OF YOU PERFORMING YOU ALWAYS SEEM TO BE LAUGHING AND HAVING FUN, BUT IN AMERICA I'VE NOTICED YOU DON'T SEEM TO SMILE AS MUCH. WHY? "I don't know, I always seem to smile the same amount. I mean, I don't turn a smile off, just cause I've come to America. Maybe you've just seen me on a day when things have been going wrong, but sometimes you can't smile cause even though you're happy and having a good time, you're enjoying it, in Britain it's easy. The fans are so near to you, you can see 'em. And they're all sort of pulling faces at you. But in America it's so far away from you. You can't see them so you just can't smile at nothing...."

George and I then rambled on about the way they operate in the recording studio. And that was the end of the official fan card type interview for the time.

I've been overwhelmed with a wonderful response to my offer made in the March Hit Parader, but I can still use more questions to chose from. If you'd like to participate just think of a question, a brand new odd-ball type if you can, for one of the Beatles and send it on a post card to:

LONG JOHN WADE, BOX 1360, HARTFORD 12, CONNECTICUT. *I will screen the bulk of them. And then the next time I see the boys and I have a tape recorder handy, I'll let them chose those questions and cards they would like to read and answer. Those that they do answer will be published in future L.J.W. Hit Parader Columns. And the tape recording of each question will be sent to those who sent in the cards used.*

Ta Ra, Well.

THE POSH PROTESTERS

{Continued From Page 43}

New York in general. Like 'On Broadway' (an earlier Mann and Weil hit recorded by the Drifters.)

Even a partial list of the songs of Barry Mann and Cynthia Weil, incidentally, reads like one big top forty chart: Eydie Gorme's "Blame It On The Bossa Nova," the Righteous Brothers' "You've Lost That Lovin' Feeling," Gene Pitney's "I'm Gonna Be Strong," the Ronettes' "Walkin' In The Rain," Jay and the Americans' "Only In America," Gene Pitney's "Lookin Through The Eyes Of Love," Jody Miller's "Home Of The Brave."

Barry Mann alone - before he and Cynthia met and married - wrote "She Say" by the Diamonds, "The Way Of A Clown," by Teddy Randazzo, "Patches" by Dickie Lee, "I Love How You Love Me" by the Paris Sisters, "I'll Never Dance Again" by Bobby Rydell, and - are you ready? - "Who Put The Bomp In The Bomp, Bomp, Bomp" - vocal by Barry Mann himself.

They met through their songwriting. They were on opposite sides of a Teddy Randazzo record - songwise, of course. Then Cynthia learned that Barry was under contract to Don Kirschner and Alden Music Publishing. So, to bring about a second meeting, she sat in Kirschner's reception room and just waited. "I sat in that office for days," Cynthia says. "Sometimes I thought he'd never show up." But obviously he did show up eventually, they started dating, and have now been married for four years.

Any difficulties in blending their personal and professional lives? Not a one; in fact living and working together is an asset. "I know what Barry will or won't like before he even hears it," Cynthia says.

Cynthia's songwriting career started as an acting career; that is, she always wanted to be on the stage. She majored in Theater at the University of Michigan and Sarah Lawrence, and then appeared on television's "The Goldberg's" as Sammy's girl friend. "In a good scene for me, the longer speeches were, 'Yes, Sammy' or 'No, Sammy.'" From there she went to Frank Loesser's staff writing special material, because she had a talent for writing lyrics. Then she went to Alden Music full time. Surprisingly enough, Cynthia "didn't really care" about her early songwriting successes. Her heart was in the theater.

Barry Mann came to songwriting in a rather roundabout way, too. He took classical piano lessons in childhood, found he could play by ear, and started composing small pieces at twelve - yet music to him was only a hobby. He wanted to be an architect, and to earn money for college he worked as a busboy in several resort hotels. He also entered their talent contests - and won them. Still he enrolled at Pratt Institute of Art and Design. He did well, yet a year later he quit school, began composing songs, and aimed himself straight for the music business. "I was cocky," he smiles, "I knew I'd eventually make it." And he did, in 1959, with "She Say" by the Diamonds.

Barry and Cynthia think rock and roll songs are one of the most difficult kinds of music to write. "It's not just an interesting melody," says Barry. "You have to be constantly aware of the various sounds and instruments - as well as their final synthesis.

"Producing demos is a more important part of our work than is generally known." At Alden Records, demos are often not just mere rundowns of the tune - they're unique performances with a "sound" that may be as important as the song itself. Ordinarily, demos are just a guideline for the final record. "But frequently," Barry says, "our performances are copied almost to the note - one of the greatest compliments we can receive."

Mann and Weil also write television theme songs ("The Farmer's Daughter" and the daytime serial, "Days of Our Lives"). And they hope someday to write a Broadway musical along the lines of their favorite: "West Side Story."

At about ten o'clock the Manns decided to walk home, to their German Shepherd, Jodie, Siamese cat, Soroya, and "a freezer full of melting steaks." I went with them along 57th Street, after what may well be the darkest interview in the history of magazine writing. Barry Mann and Cynthia Weil: one of the most fantastic successes in the pop music business - and a very pleasant pair to get stuck in history's biggest power failure with.

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Style 209



Style 207



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Style 211

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● A WELL RESPECTED MAN

(As recorded by the Kinks/Reprise)
RAY DAVIES

'Cos he gets up in the morning
And he goes to work at nine
And he comes back home at five thirty
Gets the same train every time
'Cos his world is built on punctuality
It never fails
And he's oh so good
And he's oh so fine
And he's oh so healthy in his body and
his mind
He's a well respected man about town
Doing the best things so conservatively.

And his mother goes to meetings
While his father paws the maid
And she stirs the tea with counsellors
While discussing Foreign Trade
And she passes looks as well as Bills
At every suave young man.
(Chorus)

And he likes his own back-yard
And he likes his fags the best
And he's better than the rest
And his own sweat smells the best
And he hopes to grab his Father's loot
When his Pater passes on.
(Chorus)

And he plays the stocks and shares
And he goes to the regatta
He adores the girl next door
'Cos he's dying to get at her
But his Mother knows the best about
The matrimonial stakes.
(Chorus)

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● A SWEET WOMAN LIKE YOU

(As recorded by Joe Tex/Dial)
JOE TEX

Woman tell me where did you learn to
handle a man with so much ease
After all of his life he's been used to doing
like he pleased, yeah
You got me doing all the good things
a man is supposed to do
I know a lot of men who wish they had
a sweet little woman like you
Cause your kind is so hard to find, find
Your kind is so hard to find
A sweet woman like you is hard to find
A sweet woman like you is hard to find
That's why I'm so glad that I got mine.

Woman tell me where did you learn to
make a man feel like a king
When all the time he knows
That he hasn't got a thing, yeah
Stand by my side baby
And there's no limit to what I can do
I know some men would give their right
arms
To have a sweet woman like you.

Woman tell me what do I have to do
To make you really see
Just how much I really love you
And how much you mean to me, yeah
Don't be afraid to tell me baby
Cause there's nothing that I wouldn't do
I know a lot of men who wish they had
A sweet little woman like you
Cause your kind is so hard to find.
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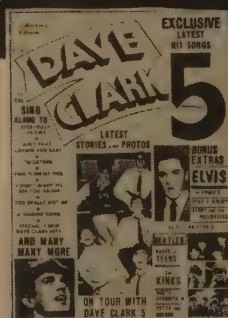
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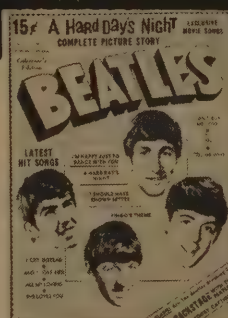
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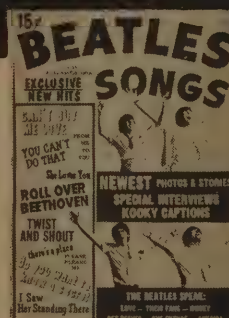
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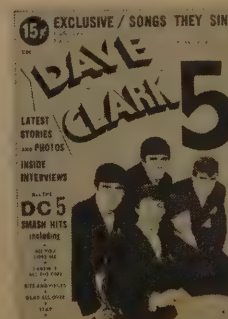
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•TELL ME WHY

(As recorded by Elvis Presley/RCA Victor)

TITUS TURNER

Everytime I look at someone new

Tell me why, I think of you

Then you sometimes pass me by

You're playing with love

Darling, tell me why.

You left me all alone

To cry over you

My heart is torn and broken

And there's nothing left to do.

In my prayers I'll mention you

When you're gone I feel so blue

Why can't I have all of you or somebody

Please tell me why.

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•THE MEN IN MY LITTLE GIRL'S LIFE

(As recorded by Mike Douglas/Epic)

EDDIE V. DEANE MARY CANDY

GLORIA SHAYNE

The men in my little girl's life

The men in my little girl's life

It seems like only yesterday

I can hear my little girl say

"Daddy, there's a boy outside, his name is Rod

He wants to play in our back yard

Can he, Daddy? Can he, Daddy?

Oh please, Daddy?"

Was it really so long ago

She'd come to me and she'd want to know:

"Dad, there's a boy outside, his name is Lee

He wants to carry my books for me

Can he, Dad? Is it all right, Dad?

He's got freckles, Dad."

The men in my little girl's life

The men in my little girl's life

Then came pony tails and jeans

My little girl was in her teens

"Popsie, there's a boy outside his name is Tom

He wants to take me to the prom

Okay, Popsie? He's cute, Popsie

We'll be home early, Popsie."

Before I knew it time had flown

My, how my little girl had grown

Now it was: "Father, there's a boy outside his name is Eddie

He wants to know if we can go steady

Can we, father? Yes, father.

Oh, can we borrow the car, Pop?"

Yes it seems like only yesterday

I heard my lovely daughter say:

"Dad, there's a boy outside his name is Jim

He asked me if I'd marry him

I said, "Yes," dad, got something in your eye, Dad?

I love him, Dad."

The men in my little girl's life

The men in my little girl's life

A child, an adolescent, a young lady a wife

And oh yes, there's another man in my little girl's life

"Hi, Dad, there's a boy outside, his name is Tim

I told him Grandpa was gonna baby sit with him

Thanks, Dad, bless you, Dad, goodnight, Dad

The men in my little girl's life

The men in my little girl's life.

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Platter Chatter

THE PAUL BUTTERFIELD BLUES BAND features Paul on vocals and harmonica and the unbelievable Mike Bloomfield on lead guitar. Both Paul and Mike have had the best Chicago bluesmen

as teachers and they have learned their lessons well. It has been said that music of this type is uncommercial. But, the album is slowly becoming a best seller. You'll really dig the tunes like "Shake Your Money Maker" and "Look Over Yonder Wall." Like Pete Welding says - "It swings like mad, and never lets up." (EKL-294)

GUITAR FORMS is one of those rare albums wherein every track is completely different and completely superb. Pick up on this LP if you dig any kind of guitar playing, be it amplified rock, Latin, acoustic classical or swinging jazz. Kenny Burrell is a guitar wizard. Gil Evans contributes some beautiful orchestral settings, the album cover design is groovy and if you've got two ears, listen in stereo, already. {VERVE V6-8612}

THE BEST OF HERMAN'S HERMITS offers in one deluxe package "I'm Henry VIII, I Am," "Mrs. Brown You've Got A Lovely Daughter," "I'm Into Something Good," "Can't You Hear My Heartbeat," "Wonderful World," "Just A Little Bit Better," five other songs, some lovely photos, including a nice portrait of Herman, their fan club address, a record sleeve with a picture of a lion on it and lots more good stuff. Anybody who doesn't like this album, probably hates Santa Claus too. (MGM E-4315)

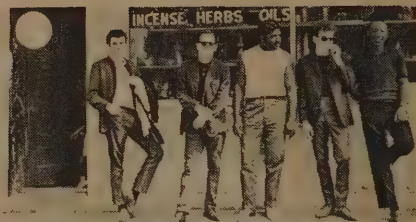
FOLK ROCK HITS features the eminently successful Billy Strange and his guitar in a comprehensive instrumental round-up of recent chart toppers like "Eve Of Destruction," "Like A Rolling Stone," "You Were On My Mind," "All I Really Want To Do," "It Ain't Me Babe" and "Do You Believe In Magic." Wow! Billy's sound is big and lively and twangy with a relentless beat and you can dance to it all night and it's really alive. {GNP CRESCENDO 2016}

RIVERBOAT DAYS is a pleasant trip into American nostalgia led by the Back Porch Majority. The album is a delightful production combining voices, guitars, banjos, sound effects, little history lessons, humor, high spirits and other stuff. We liked "This Ol' Riverboat," "Ol' Bailey," "Same Ol' Huckleberry Finn," "Down The Ohio," "Mighty Mississippi," and "Where You There?" If you dig this album, you'll probably enjoy reading Mark Twain's "Life On The Mississippi" too. (EPIC BN 26149)

I LIKE TCHAIKOVSKY is a program of all kinds of familiar light-classical melodies. Dig the Arabian and Chinese dances from "The Nutcracker Suite," the waltz from the "Serenade Of Strings," and the Capriccio Italien-Finale. Carmen Dragon leads the Hollywood Bowl Symphony and the Capitol Symphony Orchestras. Especially good Sunday afternoon music. {CAPITOL SP 8617}

THE ROGER KELLAWAY TRIO album offers some of the most completely original piano music we've heard. Whether playing Beatle music (Lennon & McCartney's "I'll Follow The Sun"), old favorites ("Sweet And Lovely") or new selfpenned tunes ("One Night Stand" and the infectious "Brats"), Roger is consistently creative and always easy on the ears. (PRESTIGE 7399)

THE INSTRUMENTAL HITS OF BUCK OWENS AND HIS BUCKAROOS includes swinging toe-tappers like "Buckaroo," "Orange Blossom Special," "Steel Guitar Rag," "Mexican Polka" and a lot of other titles that may not mean much to you...until you hear them. Buck and his buddies really wail in this riproaring album. {CAPITOL ST 2367}



the PAUL BUTTERFIELD BLUES band



KENNY BURRELL GUITAR FORMS



THE BEST OF HERMAN'S HERMITS





CHUCK BERRY

Nov. 24 '65

Tribute In New York

The old master, the man who started it all walked on stage and the mixed bag audience of young kids, bearded hippies, Bronx folkies and pop arties cheered. Overwhelmed by the tribute Berry commented "You don't know what that means to me."

"I'll start at the beginning" he said where it all began" and he surprised even his most ardent fans by playing an almost Mississippi style instrumental. Then he played some of his famous slow r&b numbers like "Things I Used to Do."

The next segment covered his songs about cars. "Everybody asks me why I write so much about cars" he said. "It's because everyone owns one," and he went through his car repertoire like "No Money Down" and "Maybelline."

Publicly, Berry plays the fool because of many hardships he has suffered, but no one could be more realistically cool. Several times he put everyone on, including the band, by stopping in the middle of a fast number and playing a corny slow tune. At one point he broke into

"Jamaica Farewell" to growl out the folkies and hippies and the whole bull "camp" thing. Obviously, Berry isn't the fool. One day, if he feels like it, he'll talk about butter beans and rice, and scratch his head with a down home drawl, and the next day he'll speak in perfect Oxford English.

The back up band, The Blues Project, featuring outstanding work from guitarist Danny Kalb and electric pianist Al Cooper, did a commendable job and fascinated Berry fans during a solo stint when vocalist Tom Flanders joined them. Intermission band, The Undercurrents, received embarrassing boos and nothing more need be said.

Chuck continued the program with a selection of his best known numbers. He was really wailing in the last half of the show. He closed with a few hilarious off-color tunes and the audience went wild. They wouldn't let him go.

He came back and sang a medley of big tunes and finally left to a standing ovation. It was a great tribute to the most deserving man in pop music today.

COMING *Song Hits*

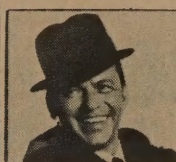
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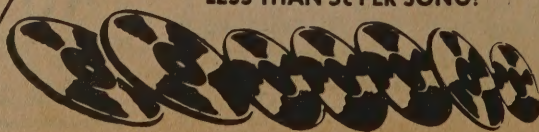
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|---------------------------------------|---|--|
| 1. Turn Turn Turn | 21. I'm Henry The VIII, I Am | 41. You Were Made For Me |
| 2. I Hear A Symphony | 22. I Like It Like That | 42. Back In My Arms |
| 3. But You're Mine | 23. Easy Question | 43. Crying In The Chapel |
| 4. Get Off Of My Cloud | 24. Satisfaction | 44. Engine Engine No. 9 |
| 5. Positively 4th Street | 25. Cara Mia | 45. L-O-N-E-L-Y |
| 6. Run Baby Run | 26. Seventh Son | 46. Help Me Rhonda |
| 7. Eve Of Destruction | 27. The Name Game | 47. I Feel Fine |
| 8. It Ain't Me, Babe | 28. Tell Her No | 48. Come See About Me |
| 9. Summer Nights | 29. All Day And All
of the Night | 49. Dear Heart |
| 10. We Gotta Get Out
Of This Place | 30. This Diamond Ring | 50. The Wedding |
| 11. Houston | 31. My Girl | 51. Sha La La |
| 12. The In Crowd | 32. The Jolly Green Giant | 52. Amen |
| 13. I Know A Place | 33. Do You Love Me | 53. Dang Me |
| 14. I'm Telling You Now | 34. Once Upon A Time | 54. The Little Old Lady
(From Pasadena) |
| 15. Girl Don't Come | 35. Three Window Coupe | 55. Under The Boardwalk |
| 16. Do You Wanna Dance | 36. Chapel Of Love | 56. Rag Doll |
| 17. Long Lonely Nights | 37. Baby Love | 57. Wishin' And Hopin' |
| 18. Stranger In Town | 38. Leader Of The Pack | 58. Nobody I Know |
| 19. Romeo And Juliet | 39. Is It True | 59. You Really Got Me |
| 20. Love Me With All
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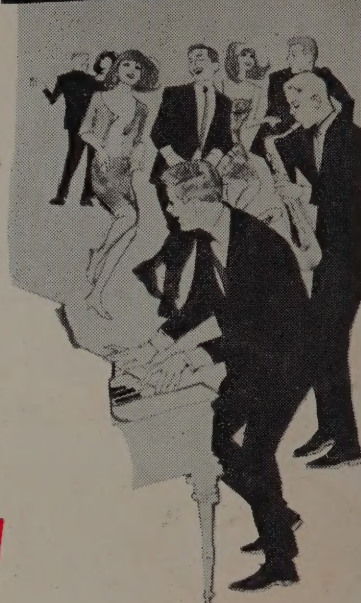
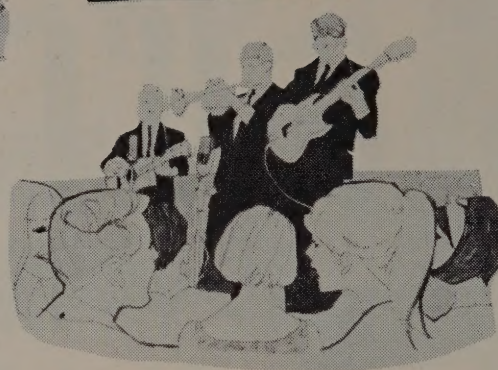
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